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INTRODUCTION TO INDIAN ART
BY
A. K. COOMARSWAMY



THE MUSEUM OF MODERN ART
NEW YORK
JAN 10 1960



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IMMEDIATE EXPERIENCE. Tradition is a living thing, and utterly unlike the copying of styles which has replaced tradition in modern life. No such failure of energy as archaism represents appears in Indian art before the twentieth century.

In India, the same qualities pervade all works of any given period, from pottery to architecture, and all are equally expressive : the smallest fragment of a textile portrays the same as the most elaborate temple. In other words, there are no distinctions of fine and applied or decorative art and no unsurmountable barrier dividing the arts of the folk from the canonical arts. Indian art has always an intelligible meaning and a definite purpose. An 'art for art's sake', a 'fine' or useless art, if it could have been imagined, would only have been regarded

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as a monstrous product of human vanity. The modern 'fine' or useless arts are unrelated to life and speak in riddles and hence the utter impossibility of incu-

locating a 'love of art' in the people at large. A race producing great art, however, does so, not by its 'love of art,' but by its love of life. In India, where no one discussed art (there is no Sanskrit equivalent for the modern concept of 'art'); where none but philosophers discussed the theory of beauty; and where sculptures and paintings were regarded, not as 'works of art' but as means to definite ends there, art was an integral quality inhering in all activities, entertained by all in their daily environment, and produced by all in proportion to the vitality (not the kind) of their activity.

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VEDIC ORIGINS

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PRE-MAURYAN SCULPTURE

THE EARLY DEVELOPMENT OF INDIAN

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The group of figures above referred to, while implying a long anterior development in wood or other imprmanent material, represents the genuinely primitive aspect of

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Mr. Jayaswal's researches in the field of pre-Mauryan art have pointed the way to the most fruitful and the least explored sources for the

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origins of Indian arts this early sculpture in an absolutely pure mode, springing directly from the earth it stands upon, alone supplies the key to subsequent developments. Here, for example, lies the explanation of the almost complete submergence of Hellenistic formulae in the unified national schools of the Gupta age: we can follow from the seventh century B.C. to the sixth or seventh century A.D.,

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The immediate evidence offered for the new interpretations of what were formerly regarded as works of Mauryan date is palaeographical, and still to some extent a matter of

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controversy: but the conclusions are amply supported by the internal aesthetic evidence, which clearly demands an earlier dating of the primitive sculptures. It would be indeed surprising if the most powerful and original elements of this art, destined to remain prepotent for a millennium and a half, had not already found expression in the age of the great spiritual crisis. No lesser material force than this, no less complete and pure an acceptance of physical existence could have been a sure foundation for the Great Enlightenment—a term used here to designate, not merely the Maha Sambodhi

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THE THIRD

THE GREAT ENLIGHTENMENT

BY THE EIGHTH CENTURY B.C. PHILO.

SOPHICAL SPECULATION had advanced; the doctrines of karma and samsara had come to be generally accepted; and, by contrast with the merely temporary advantage of rebirth in a heaven, salvation (moksa, nirvana) from the conditions of mortality was recognized as the highest good. This salvation or spiritual freedom could only be attained with the immediate experience of spiritual truth, not through the Vedic ritual nor by works. The meaning of life was only to be found in the knowledge of the self, in the identification of all that is known with the knowing subject. This was a revelation that determined the whole subsequent development of Indian civilisation, alike in content and for As such, it finds its first and purest expression in the Upanisads and, later, in Buddhistism and

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Jainism and other individual systems. Historically, it is of Ksatriya rather than of Brahman origin. Its expression in the Upanisads, afterwards formulated as the Vedanta, however, was early accepted by the Brahmans as the consummation and goal of the Vedic tradition, and constitutes the spiritual back-ground for the whole subsequent development of the monotheistic faiths and of the Hindu social order. Buddhism and Jainism, developing on parallel lines, although in formal opposition to Hindu systems, long survived as heterodox persuasions- the former in Southern India until the seventh century, and in Bengal until the end of the twelfth, the latter to the present day.

It will be convenient here to summarise the formulation of truth according to the leading systems of the Enlightenment:

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(not the empirical ego) with the unknowable

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Upanishads: Identity of the individual consciousness

supreme self or Brahman which is 'not so', the innermost Principle of the Universe; unreality of the latter as extended in time and space, and consequently merely relative truth of doctrines of creation, transmigration, etc.

Buddhism: Association of existence with suffering; impermanence and casual origination of all phenomena; non-existence of any ego.

Samkhya: Illusory association of plurality of knowing subjects (Purusa) with Nature, actual and potential (Prakrti); the three factors, sattva, rajas, and tamas, of the objective world.

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Jainism: Soul (jiva) and non-soul (ajiva) linked by karma.

Sannyasa (asceticism), Tapas (penance), and Yoga (concentration of thought) are favoured by all these systems, in so far as they accommodate themselves to the concept of causality, as practical 'means' tending to realization.

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None of these systems, in their origin, implied a cult of personal devinities, still less did they require a use of images. Even the Yoga mentions the Lord(Isvara) only as one among other suitable objects of meditation. For another reason. It was impossible that immediate effects of the Enlightenment should have been recognized in art: the mode of life at first associated with the conception of spiritual freedom is ascetic; and the explicit and implicit tendency of all philosophic system at

THE GREAT ENLIGHTENMENT

this time is to regard the arts (which had never yet been thought of as media for the expression of spiritual ideas) exclusively in their sensual aspect as means of enjoyment- and as the Markandeya Purana later expresses it, ' Nothing should be done by a Brahman for the sake of enjoyment.' Canakya classes musicians and actors with courtesans; Manu forbids the householder to dance or sing, and reckons architects and actors amongst unworthy men who should not be invited to sacrifices. In early Buddhist literature the painter is compared to the purveyor of aphrodisiacs; the Buddha even condemns the

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presentation of the Dhamma in an attractive literary form. And, in fact, the actual themes of artistic representation in this age cannot have been such as to invite the approval of those whose faces were turned away from the world. Only at a

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much later period was there a conscious expression of spiritual ideas through plastic art, and only later still a distinction drawn between the sympathetic value and the spiritual content even of literary works.

SECTION

THE FOURTH

EARLY BUDDHIST ART-MAURYA,
SUNGA AND EARLY ANDHRA'

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said to exhibit three main phases, (1) the continuation of the pre-Mauryan tradition, now applied in some instances to the representation of Vedic deities. The most striking illustration of this development is affor-

presentation of the Dharma in an attractive literary form. And, in fact, the actual themes of artistic representation in this age cannot have been such as to invite the approval of those whose faces were turned away from the world. Only at a

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Much later period was there a conscious expression of spiritual ideas through plastic art, an only later still a distinction drawn between the sympathetic value and the spiritual content even of literary works.

THE FOURTH

SECTION

EARLY BUDDHIST ART-MAURYA

GUPTA AND EARLY ANDHRA

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ded by the sculptur-ed reliefs of Surya and Indra (figure 5) in the veranda of the ancient vihara at Bhaja (2) the court art of Asoka, typically seen in the monolithic columns (figure 3) on which are inscribed his famous Edicts, and in which foreign (Iranian) elements predominate, and (3) the beginnings of brick and stone architecture, as in the case of the original stupa at Sanci, the small monolithic rail at Sanci, and

For literature referring to Section Four see Appendix.

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the Lomas Rsi ' cave, ' in the Barabar hills near Bodh Gaya, with its ornamented facade, reproducing the forms of wooden structure.

The beginnings of Buddhist art appear to be associated with the memorial monuments (caityas) erected on the sites of the Four Great Events of the Buddha's life, and in other places. Funeral mounds (stupas) were, indeed, already erected over the divided remains immediately after the cremation of the Buddha's ; and he himself, before his death, is recorded to have spoken of four places which an Aryan worshipper should

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of the fourth and fifth centuries B.C., a few appear for the first time at Barhut and Sanci, and the majority survive in Indian Buddhist art to the end, side by side with the later developments. In the following table are given the sites, significant events, and symbols:

PLACE	EVENT	SYMBOL
Kapilavastu	Conception (Nativity)	Elephant Lotus, bull
Bodh Gaya	Going Forth Great Enlighten-Bodhi ment	Gate, horse tree with rail
Sarnath	First Preaching	Wheel, often with deer
Kusinagara	Final Nirvana (Death)	Stupa

To the Sunga period (185--80 B.C.) must be assigned

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Excent at Barhut, however, however, the greater part of the sculpture seems to be secular or decorative, rather than definitely religious, particularly so in case of the Jain caves in Orissa (where, however, there occur representations of Surya and of Maya Devi or Gaja Laksmi) ; but this may be due to our inability to recognize the subject matter. At Barhut the most impo-

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stories, each with an identifying inscription; reliefs illustrating historical episodes of the Buddha's life; and pillars bearing in relief the figures of guardian yakshas and yakshis, naga kings and devatas- the nature spirits of popular cults embraced by Buddhist mythology and regarded as defenders of the faith. The Jataka reliefs are excellent pieces of condensed story-telling, the representation of trees and landscape full of interest and decorative beauty, the animals and human figures well understood and placed, whether singly or in groups. The Sunga sculptures at Sanci, on the other hand, are mainly decorative. That of the early caves, though always in relief, is exceedingly massive in character, and very clearly related to pre-Mauryan art.

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sculptor was still bound by the law of frontality (i.e., considering the composition from only one point of view), and that "the 'memory picture' had not yet given place to direct observation of nature". The first remark is obviously true as a fact of technical procedure; the second involves a certain misinterpretation of Indian aesthetic psychology, and deserves a longer discussion. The memory picture-or rather, a synthetic image based on past experience - is from first to last the essential foundation of Indian art: we cannot recognize here any such innate striving towards realism as that which becomes apparent, soon after the primitive developments, in Greek and Christian art. The Indian method is always one of visualization-unconscious in primitive, systematized in the mature art. Indian art is always a language

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The symbol may be little more than a geometrical design, as in the case of the lotus rosette denoting miraculous birth, or anthropomorphic as in the later Nativities, where Maya Devi is represented as a woman, either with or without the infant Bodhisattva. In both cases equally, there is definite and comprehensible statement; but the form of the statement is always that of the art language of the day (we may illustrate this by pointing out that perspective representation is a part of the art language of our own times, while it does not by itself make modern art superior to ancient art); and this language is never one of 'direct observation of nature'. It is true that a tendency to realism is evident in the Gandhara sculptures, but there it is of western origin, and it does not prevail in Indian or

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EARLY BUDDHIST ART

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The splendid gateways of the Sanci stupa were erected under the patronage of Andhra kings, probably between 70 and 50 B.C. Their surfaces are covered with reliefs illustrating

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historical scenes from the Buddha's life, a few Jataka stories, and with representation of guardian

yaksas and yaksis (some in relief, some in the round), animals, Buddhist symbols, and decorative designs. An exquisite terracotta plaque from Bhita, probably from an ivory die, is identical in style with the reliefs of the Sanci gateways. The Sanci reliefs present a very detailed and animated picture of Indian life, invaluable to the student of culture,

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unchanged. Even when the theme is altogether Buddhist, the art remains innocent, untroubled, and even sensuous, and neither intellectual nor idealistic. Mediaeval Buddhist art is often the work of Buddhist monks; but early Buddhist art is the art of the people, used for the glorification of religion, telling the story of Buddhism in the clearest and simplest possible way, and never attempting the embodiment of spiritual ideals in terms of form. When the theme is less precisely Buddhist as in the representations of yakshas and yakshis at Barhut and Sanci, and on the railing pillars of the Jain

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stupa at Mathura(also of the first century B.C.)- the inherent sensuousness, and even sensuality, of the art becomes more obvious still: an interpretation of spiritual love as a manifestation or symbol, and of the whole physical world as a theophany, belongs to a much later

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phase of thought, and we cannot be surprised that Buddhist monks were warned to turn away their eyes from 'conversation' pictures, which must have been love scenes of the sort we find amongst the paintings of Ajanta and in later Hindu Sculpture. Only in the devoted gesture of worshipping figures kneeling before the bodhi-trees or empty thrones is there any trace of spiritual passion .

No Buddha image appears in early Buddhist art; and even in the historical scenes, the Buddha's presence is indicated, not by a human representation, but by the formal symbols already mentioned, together with a few others, particularly the footprints (pakuka) or umbrella (chattra). In the Barhut 'Descent from the Tusita heaven,' for example, we see only the threefold ladder,

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EARLY BUDDHIST ART

elaborate scene of the 'Going Forth' at Sanchi, Siddhartha's presence is indicated, at five successive stages of the outward journey, only by the honorific parasol borne beside the riderless horse; remaining in the forest, his presence is indicated by footprints; attaining Enlightenment, by the railed Tree of Wisdom. The Nativity is illustrated by the lotus, bull or elephant, and in another way (also at Barhut) by the seated figure of Maya Devi, with the two elephants pouring water from inverted jars- a picture of the bathing of the new born child, in which the child is not seen. On the other hand, in Jataka representations, the sculptors are perfectly well able, and do not hesitate, to represent the Bodhisattva in human shape where the story requires it. The explanation of the absence of the human shape where the story requires it, The explanation of the absence of the human Buddha figure from the

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SECTION

THE FIFTH

DEVELOPMENT OF DEVOTIONAL

THEISM

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THE NINTH

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THE DEVELOPMENT WHICH WE HAVE SO far followed in Buddhism and Buddhist art is a special phase of the contemporary evolution of Indian thought and religion as a whole,. The apparent predominance of Buddhist art is mainly due to special circumstances of patronage and consequent abundant production in certain centres, and not to any real submergence of the Brahmanical tradition. To take a concrete case, which really covers the whole ground(' since what is not to be found in the Mahabharata is not to be found in India'), the development of the Epics must have been continuous from the days of their existence in ballad form (1000 to 500 B.C.) to that of their final recension about the fourth century A.D.

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The first expansion of the Mahabharata, for example, in which Siva and Visnu, side by side with Brahma, are already regarded as the supreme gods, Hindu temples as well as Buddhist stupas are mentioned and the Bhagavad Gita appears, belongs to the three cen-

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turies between the Mauryan and Kusan periods: the final stage, with its complete statement of Hindu dharma and social organization, belongs to the Kusan and early Gupta periods. In the same way the law books, particularly Manu, and the technical literature, such as the Bharataya Natya Sastra, imply development long preceding in final recensions. And in just the same way the appearance of Hindu sculpture and architecture in the Kusan and early Gupta period, even in the absence of all other evidence, would prove a lengthy previous development. The sum of Indian culture in the Gupta period, already essentially Hindu rather than Buddhist, is so rich, so fully organised, and so conscious, that we can hardly fail to regard the preceding half millennium as the period of highest creative activity in the whole development of Hindu civilisation an activity to be regarded as the formal and material embodiment of the Great Enlightenment.

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INTRODUCTION TO INDIAN ART

determination or interpretation of the spiritual impulse, is, in fact, to be recognized in the rise of the theistic cults, with their doctrine and practice of devotion (bhakti), and here lay the immediate necessity determining the development of a religious art.

This is not the place in which to trace in any detail the beginnings of the theistic cults. It need only be remarked that in the time of the Buddha the most honoured name is that of Brahma, and in Buddhist literature the Brahmanical pantheon is represented almost exclusively by Brahma and Indra, while the latter appears no less frequently in Jaina literature and art. Brahma and Indra are the only deities represented in the Graeco-Buddhist art of Gandhara, and the forms of.

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The germs of almost all later forms of Hindu thought are to be traced in the Upanisads which have been interpreted by each school its own way; and, just as the process of formulation and definition of Hindu systems was going on side by side with the doctrinal development and sectarian subdivision of Buddhism, so is it clear that Hindu art was developing under similar conditions. Monuments were erected in honour of particular deities; an example of this is afforded by the inscribed pillar at Besnagar erected by

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described as the God of ~~God~~ of Gods, It is evident that the religion of the Bhagavatas was by this time fully established : but that, just as in Buddhism, the deities were first represented by symbols (here the Garuda-dhvaja) rather than by images. We gather, however, from Patanjali, commentator on Panini in the second century B.C., that images of Siva, skanda and Visakha were already exhibited and sold, We have already spoken of the early Vedic reference to linga worshippers; and we may well suppose that phallic symbols, particularly the erect pillar, were made use of as cult objects at an early date. The lingam was now adopted into orthodox faith and has remained to this day the general avyakta symbol of Siva The stone lingam discovered by the late T.A. Gopinatha Rao at Gudimallam, a five foot

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monolith consisting of the lingam proper and an anthropomorphic image, is not only the earliest known (first or second century B.C.) image of a Hindu deity and thus of the highest historical interest, but a sculpture of amazing

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 were first represented by symbols (here the Garuda
 dvajya) rather than by images. We gather, however,
 from Patanjali's commentary on Panini in the second
 century B.C., that images of Shiva, Shakti and Vishnu
 were already exhibited and sold. We have already spoken
 of the early Vedic reference to linga worship
 and we may well suppose that shalika symbols, particu-
 larly the erect pillar, were made use of as cult
 objects at an early date. The lingam was now adopted
 into orthodox faith and has remained to this day the
 general symbol of Shiva. The stone lingam discov-
 ered by the late T.A. Gopinatha Rao at Guttimalam, a
 five foot

DEVOTIONAL FAITH

monolith consisting of the lingam proper and an anthropo-
 morphic image, is not only the earliest known (first c.
 second century B.C.) image of a Hindu deity and thus of
 the highest historical interest, but a sculpture of

ing force and extraordinary technical accomplishment (Fig.7). The figure of the deity stands upright in high relief against the under side of the erect phallus, his feet supported by a crouching yaksa or rakshasa; he wears a thin muslim dhoti clearly revealing the form beneath, and heavy jewels, including earrings necklace, bracelets, and anklets. There is no sacred thread. The hair is inter-braided with strands of flowers, and wound about the head like a turban. The eyes stand rather upwards, and the cheek bones are high—a Dravidian rather than an Aryan type. The material is a reddish igneous rock, the surface highly polished. The surface highly polished. The deity is

INTRODUCTION TO INDIAN ART

two-armed, holding in one hand a ram, in the other a water-pot and an axe (parasu), whence the lingam. It will be seen at once that this is a work in the immediate tradition of older Indian art, pre-Mauryan and Barhut; the drapery recalls that of the figure of Kuber's pediment (Fig.6). The head-dress and jewellery too are reminiscent of Barhut. But this is a more fully

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developed art; there is greater muscular tension and consequently a more evident activity, while the facial expression latent in early sculpture is now intentional.

An early mukhalingam from Bhita, now in the Lucknow Museum, bears an inscription in characters assignable to the first century B.C. The top of the pillar is shaped as the head and

DEVOTIONAL THEISM

shoulders of a male, holding a vase in his left hand, while the right is raised in abhaya hasta. Below this bust are represented on the shaft of the lingam four heads in low relief.

The sense of devotion to a personal god is a general tendency, by no means exclusively Hindu, but affecting equally the forms of Buddhist belief, and to a less extent the Jain. A veritable transformation of Buddhism had been taking place in the Mauryan, Sunga and early Andhra periods. Whereas in primitive Buddhism the Buddha was a man who had attained enlightenment and who

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INTRODUCTION TO INDIAN ART

devotion he is adored may be judged from the worshipping figures of the Amaravati reliefs Not only is the Buddha thus deified, but a pantheon of Buddhist deities arises, over and above the already well known Buddhist forms of the Hindu Brahma and Indira, and the Yakshas and Nagas who are admitted to the cult of Buddhism at an early period as protectors and assistants. These new Buddhist gods include the previous human Buddhas, the Dhyani Buddhas of the Four quarters (later so prominent in Chinese Buddhism), their spiritual sons, the Bodhisattavas (of whom Maitreya alone was known to the Hinayana), and ultimately the feminine divinities (Taras) associated with the latter and as saviouresses ranking with them. Additional to these are the many deified spells and mantrams; and the deities already mentioned

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DEVOTIONAL THEISH

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Thus we are prepared for the development of the succeeding centuries, when Indian genius, impelled by the necessity of service of the devotional cultsm created an iconography adequate to the portrayal of all those spiritual and physical powers and forces which are deified in the Hindu and Buddhist pantheons.

SECTION

THE SIXTH

KUSAN AND LATER ANDHRA PERIOD¹

BEFORE DESCRIBING THE ACTUAL ART OF

the kusan and later Andhra periods in India proper, we must consider the great production of Buddhist sculpture associated with the monuments and monasteries of Taxila, and of the Gandhara provinces of the North-West Frontier. These sculptures date for the most part between A.D. 50 and 300; in even the earliest the type is already fixed. The themes without exception are Indian Buddhist. The Buddha

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KUSAN AND LATER ANDHRA PERIOD

Gandhara art, side by side with other elements of Indian origin. The quality of the art is effeminate and sensual, its intention realistic. It appears to be the work of craftsmen of foreign origin or descent, familiar with late Greek models, adapting their stock motifs to the requirements of Buddhist patrons, the Indo-Scythian and Kusan Kings of the North-West: there is nothing to suggest that Indian artists from the plains had any part in it. On the contrary, Gandhara art exerted a considerable influence on the contemporary school at Mathura, and to a less degree elsewhere in India proper, even extending to the South.

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We must pause, however, to consider at greater length the origin of the Buddha image. It has been argued from the Gandhara Buddhas of the Apollo type that the Buddha image is of Greek origin and first came into being at Gandhara. There do not exist either in Gandhara or in India proper, Buddha images known to be earlier than the first century A.D. In both areas they appear simultaneously, in Hellenistic types at Gandhara, and in the tradition of ancient Indian art at Mathura. It is agreed that the earliest Gandhara figures are 'already stereotyped' and that Buddha figures must have been made as early as the first century

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KUSAN AND LATER ANDHRA PERIOD

ORIGIN? We shall tabulate the arguments for either view and leave the question undecided.

For the Greek origin :

(1) It is admitted that Buddhist figures in Gandhara are adaptations of Western types. A certain amount of originality, or rather novelty, is proved by the occurrence of such types as those of the realistic emaciated Buddhas, which have no part even in later Indian Buddhist art. Early Indian ~~even in later~~ ~~Indian Buddhist art~~ religious art, on the other hand, makes use of primal symbols without anthropomorphic icons.

(2) The admitted fact that formulae of Hellenistic art are adopted to a greater or less extent in India proper, and can be recognized in Indian art for several centuries. Moreover, such phenomena are not altogether new: Western (Iranian rather than Greek) motifs are already to be recognized in Early Buddhist

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(3) As no Indian Buddha figure older than the Gandhara sculptures is certainly known, it is at least possible that the first Buddha images were made in Gandhara, and formed the models of later Indian Buddhist art. (~~xxx~~ The apocryphal legends in Buddhist literature cannot be accepted as evidence

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quite distinct from that of Gandhara, and plainly developed from earlier Indian art, also, a little later, at Mirpur Khas in Sind.

(3) Negative evidence holds good as much in one sense as the other, particularly in a period of s Still uncertain chronology.

(4) The Yogi seated beneath a tree, in padmasana, 'gazing upon the end of his nose, in profound meditation, was then, as now, a failiaf spectacle. Once the need of an image had been felt (and we have recognized the sources of such a need in the general development of Indian religious experience), the choice of the meditating or teaching yogi figure must have been inevitable. What other form could

KUSAN AND LATER ANDHARA PERIOD

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KUSHAN AND LATER KUSHAN PERIOD

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hands in dhyan or bhumi-sparsha mudra can be cited
or imagined.

(5) Regarded simply as works of art, there is no suggestion of primitive inspiration in Gandhara sculpture. In other cycles of art, creative energy finds immediate expression in powerful and simple forms. Are we to consider Gandhara a case unique in the history of art ?

It will be seen from these considerations that it may be regarded both as a priori likely and as historically possible, that the Buddha image wherever found is based on Indian prototypes : just as the images of Bodhisattvas and those of Hindu deities are derived in direct descent from Indian sources.

The most important remains of Buddhist sculpture of the Kusan period are those of Mathura, Amaravati and Ceylon. The former,

INTRODUCTION TO INDIAN ART

now for the most part in the Mathura Museum, include the oldest Buddha figure so designated in an inscription. As this seated Buddha, from Anyor, is headless, we have reproduced (Fig. 8) the inscribed Kutra Bodhi-

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isattva, the pose and general appearance of which are identical with those of the Anyor Buddha. It will be observed that the righthand is raised in abhaya mudra the left hand rests on the thigh, the elbow being raised; this position of the left arm scarcely recurs in Indian art, but survives or reappears in a characteristic seated pose of Japanese actors. Another Buddha, of the same school and period, the robe in this case covering both shoulders, is shown in (Fig,9) It will be remarked that these images are far more energetic than those of the Gandhara school, and belong to the old tradition of Barhut and pre-Mauryan sculpture.

KUSAN AND LATER ANDHRA PERIOD

Very remarkable are the Bacchanalian groups of Mathura, perhaps representing Kuvera, and in any case connected with Yaksha cults absorbed into popular Buddhism. Figures of Yaksas and Nagas, both in the round and as reliefs on railing pillars, are commonly found. The Naga cult seems to have flourished at Mathura, and it is noteworthy that the later images of Balarama are identical with and no doubt derived from these

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Naga types.

Mathura has also yielded a number of inscribed funerary (?) statues of Kusan Kings (Kaniska, Fig.10:) these show no signs of Hellenistic influences, though the costume, like that of the Kusan kings on the coins, a coat with long skirts, and high boots, is rather central Asian (Yueh Chi) than Indian.

Buddhist sculptures of the Mathura school have been found at Sarnath and Saheth

INTRODUCTION TO INDIAN ART

Maheth (Sravasti), the latter a part of a Bodhisattva figure, with an inscription, probably older than the Anyor Buddha, and before Kaniska. The standing Bodhisattava in the Calcutta Museum is a massive and realistic figure of the old Indian type. The Buddhist Sculpture of Peshawar and Taxila in the time of Kaniska, in the inscribed, ' Kaniska casket' with seated Buddha figures, is altogether in the Graeco-Buddhist of Indo-Hellenistic style of the North West. We have not described these works in detail, as they fall without the central tradition and direct evolution of

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A Jain stupa has been excavated at Mathura, and has yielded many railing pillars decorated with nude Yaksis associated with trees, the women and tree motif which recurs so constantly in Indian art from the Barhut period

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onwards. A 'tablet of homage' with a relief onwards. A 'tablet of homage' with a relief of a Jain stupa shows that the Jain monuments were identical in form with the Buddhist.

Coins of the period are interesting, both for their improved technique and for the variety of subjects represented. Two armed figures of Siva have already appeared on the coins of the Parthian Gondophares and the Great Yueh Chi ; those of Kaniska show the deity sometimes with two, sometimes with four arms. The Kaniska coins bear representations of a varied assemblage of Zoroastrian, Greek, Mithraic and Indian deities : Buddha is represented standing in a costume of Greek aspect, and seated in Indian fashion. Remains of Hindu sculptures of the Mathura school will no

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COPIES AND LATER EDITIONS

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doubt be recognized when the sculptures are studied in greater

INTRODUCTION TO INDIAN ART

detail from this point of view. A three-headed Kusan sculpture, for example, in the Mathura Museum still awaits identification. The oldest known Brahmanical temple, of the first century B.C. or A.D. and adorned with Saiva reliefs, exists at Ramnagar in the Bareilly district. The oldest Sanskrit inscription occurs on the sacrificial posts of Isapur.

Contemporary with the Kusan sculpture of Northern India is the Buddhist art of the late Andhra dynasty of the Deccan, best known by the remains of the magnificent stupa of Amaravati. The original carvings date from about 200 B.C., and some reliefs are of the first or second century B.C.; the casting slabs and the great railing, and also the few Buddha figures, date from the latter part of the second century A.D., or at any rate not later than A.D. 250. The railing is the most elaborate

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totality of

THE RIGHT OF CITIZENSHIP

the sacrificial pots of Ishtar.

known of its kind; about six hundred feet in circumference, it stood some thirteen or fourteen feet above the payment level. As usual, it consisted of pillars connected by crossbars, standing on a pith. Each upright was decorated with full and half lotus rosettes, infinitely varied in treatment, and with reliefs in the intervening spaces. Each crossbar bore another full ~~xx~~ lotus rosette on each side. The coping and plinth were elaborately ornamented, the former with a long undulating garland carried by men, the latter with boys and animals. The casing slabs for the most part represent scenes from the life of Buddha treated in accordance with the old tradition in which the Buddha figure is omitted. It is estimated that a total surface of nearly seventeen thousand square feet was covered with sculptured reliefs: it is very

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Possible that these were originally covered with a thin coat of fine plaster, and painted.

The sculpture is very vigorous and full of movement, sometimes passionately devotional (Fig. 12)

, Sometimes humorous, always voluptuous and decorative. The whole is a master piece of pure design, charming in every detail.

On the other hand, the Buddha figure is still intensely ascetic and severe, representing pure thought rather than design; sculpture in the round is not yet perfectly absorbed by or attuned to the rhythm of the social order, but has a slower tempo and more restricted scope. The Amaravati and Sinhalese Buddhas and Bodhisattavas of the second and third century A.D, are unsurpassed as pure sculpture; but it is only in the Gupta period that sculpture in the round, the cult figure, is perfectly

KUSAN AND LATER ANDHRA PERIOD

assimilated to the ensemble of the architecture and reliefs, and shares their decorative qualities. We may put it that before the third century each image is an individual achievement, and iconography is not yet rigidly defined. It is only in the first century A.D. that deities are represented with four arms, and many-headed and many armed forms are still later: about

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the second or third century the old Buddhist representation of the Nativity (Maya Devi with the elephants) is being taken over into Hindu (Pauranic) iconography as Gaja Laksmi, while the development of Ganesa from Jambhala (the mongoose of the latter becoming the rat of the former) may be still later. The compilation of the earlier Silpa Sastras may be dated in a general way as late Kusan or early Gupta, the dhyana mantrams of personal worship becoming the sadhanas of

INTRODUCTION TO INDIAN ART

the imagers' handbooks: thereafter, imagemaking becomes a craft inseparable from architecture and all other crafts.

The earliest of the innumerable references to painting in Indian literature, occurring in the Epics and early Buddhist texts, bespeak a highly developed art: paintings on cloth, on wooden panels, and on walls, and the painted halls of royal palaces are mentioned. To Buddhist monks the representation of the human figure was forbidden, and only that of wreaths and creepers permitted. How soon this rule was neglec-

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ted ~~h~~ may be se n not only from the literature, but also in the paintings of cave temples Nos. IX and X at Ajanta, ranging from 100 B.C. to A.D. 200. Here there are representations of Jataka sc-enes, and of seated and standing Buddhas. The fine example of a standing King or Yaksha reproduced

KUSAN AND LATER ANDHRA PERIOD

BY Professor S. Taki in the 'Kokka' no. 355, closely parallels the sculptures of Barhut and Sanci, and the early work of the Mathura school. Like the sculpture, the painting is static and enormously dignified, rather than elegant of facile. Technically it is far advanced, the face and figure being shown in three quarter profile with thorough understanding of the problems involved; the draughtsmanship is able and unhesitating, but quite without the bravura and the sweetness of Ajanta painting of the Gupta period. The Buddha figure in the same caves are not likely to be earlier than the second century A.D. The poorly preserved and much restored frescoes of the Jogimara cave in the Ramgarh hill (Orissa) are probably of the first century B.C., possibly somewhat earlier: seated and .

and it may be seen not only from the literature, but also in the paintings of cave temples Nos. IX and X at Ajanta, ranging from 100 B.C. to A.D. 200. Here there are representations of Jataka scenes, and of seated and standing Buddhas. The fine example of a standing King of Jataka reproduced

KUJAN AND LATER KUJAN PERIOD

By Professor S. Tall in the 'Kojan' no. 385, closely parallels the sculptures of Buddhist and Jaina, and the early work of the Kishore school. Like the sculpture, the painting is static and enormously dignified, rather than elegant of facile. Technically it is far advanced, the face and figure being shown in three-quarter profile with thorough understanding of the problems involved; the draughtsmanship is able and unhesitating, but quite without the nervous and the sweetness of a later period of the Gupta period. The Buddha figure in the same caves are not likely to be earlier than the second century A.D. The poorly preserved and much restored frescoes of the Josthava cave in the Ramgarh Hill (Orissa) are probably of the first century A.D. and are rather static and

standing figures and caitya halls, and decorative work with makaras and

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other marine monsters are represented, but the whole is too badly effaced to admit of exact identification.

SECTION

THE SEVENTH

THE GUPTA PERIOD¹

THE GUPTA PERIOD IS THE GOLDEN AGE OF india, the age of maturity when Bharatavarsha attained the fruit of her birth. Political power and abundant wealth inevitably provide the physical medium for that unique mastery of life which marks the culmination of Indian civilization. The combination of brilliant intellectual and spiritual development with the utmost sensuousness of experience and expression more than justify the Indian tradition of the court of Vikramaditya. Close relations with the West by way of Bactria in the North and the Roman trade in the south have now been

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THE SEVENTH

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broken : India's foreign relations are now, and for a thousand ye rs to follow, with the Far East by way of Central Asia, and with

¹For literature relating to Section Seven see

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Further India and Indonesia by sea. It is under Indian influence that the Unity or Asia (a unity to which the later culture of Islam is foreign) came into being.

India herself is now for the first time spiritually and intellectually one, the normal rhythm of life is established in and by the Epics, and a fundamental unity of experience and character transcends all political, racial, linguistic and sectarian distinctions. Vedic ritualism, a survival from a remote past, and primitive Buddhism, correctly interpreted by mediaeval Hindu though as a kind of heresy or treason against the spcial order, are no longer state religions: Vaisnavism, Saivism, Saktism and Mahayana Buddhism, the religious of devotion to Visnu, Siva, Devi, Buddha or Bodhisattva, are patronised impartially. Images and temples appropriate to each of these persuasions of

INTRODUCTION TO INDIAN ART

Further India and Indonesia by sea. It is under Indian influence that the Unity of Asia (a unity to which the later culture of Islam is foreign) came into being. India herself is now for the first time spiritually and intellectually one, the normal rhythm of life is established in and by the body, and a fundamental unity of experience and character transcends all political, racial, linguistic and sectarian distinctions. Vedic ritualism, a survival from a remote past, and primitive Buddhism, correctly interpreted by modern Hindu thought as a kind of heresy or treason against the special order, are no longer state religions: Vaishnavism, Saivism, Sakism and Mahayana Buddhism, the religions of devotion to Vishnu, Shiva, Devi, and an or Bodhisattva, are patriotic and imperialistic. Images and temples appropriate to each of these persuasions of

THE GUPTA PERIOD

Hinduism appear in profusion, and determine the leading forms of all later imagery and architecture. Iconography and the theory of music and dancing are codified. In the art of the Gupta period all earlier tendencies converge : an identical quality appears not only in art of diverse sectarian application, but in the art of every province, from the Himalayas to Ceylon. We no longer meet with primitive qualities or naivete in Indian art-its character is self possessed, urbane, at once exuberant and formal. All foreign influences have been absorbed and Indianised. There is no divergence of feeling between doctrine and expression -it has come to be understood that the forms and experiences of finite life are revelations of the infinite : in this age, we can truly say that the five senses are the chief inlets of soul. Philosophy and faith possess a common

INTRODUCTION TO INDIAN ART

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THE GUPTA PERIOD

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INTRODUCTION TO INDIAN ART

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Buddhism is now completely fu-sed with the national life; the Buddha figure, still extranes at Amaravati, has become an integral part of the architecture. The paintings of Ajanta reflect the same abundant, exquisite, sophisticated and brilliant life that forms the theme of Banas Kadambari. This was an age which could afford to permit to itself the fullest possible enjoyment of life, by right of innate virtue. In this connection it is worth while to remark that now for the first an only time in Indian history we meet with a practice of the arts as a personal achievement, side by side with the vocat onal and hieratic production. Individual men of letters, the 'nine g.. of Vikramaditya' court' court- who are not by immediate profession religious teachers,

THE GUPTA PERIOD

attain to face; painting is an accomplishment of kings and queens (pertrait painting) is a common device of the classical drama); and there are indications here and in the erotic literature, that secular painting

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THE GUPTA PERIOD

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was regarded, like music and poetry, as a source of the experience of rasa. Samudragupta's musical skill is commemorated in the gold

¹The Uttara Rama Carita of Bhavabhuti, 1,39, speaks of the queen receiving a latent impression (bhavana) by looking at the pictures. Vatsyayana's a kama sutra, a compilation of older material, perhaps made in the early Gupta period, mentions painting as one of the sixty-four arts belonging to an elegant education. Yasodhara's later commentary enumerates the Six Limbs (Sad-anga) of painting as follows.

Rupa-bheda, distinction of forms (i.e., knowledge of the canons of proportion, talamana).
 Bhava, mood, technically the rise of emotion in a mind previously at rest, here the corresponding quality in a work of art.

INTRODUCTION TO INDIAN ART

COINS WHERE HE IS REPRESENTED AS PLAYING as playing the vina. The great excellence of the Gupta coinage must be attributed to the cultivated taste of the kings. But these personal achievements should scarcely be regarded, like those of a modern genius, as aberrations from life or the exploitation of a personality: they are the ornaments and pinacles of the structure of the race, perfectly in harmony with all its architecture.

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INTRODUCTION TO INDIAN ART

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Earlier Indian art is, so to speak, a product of nature, rather than of artifice, and

Lavanya-yojanam, infusion of saltiness(lavanya, in a human being means beauty; charm, grace, allure, here the like quality in painting).

Sadrishya, likeness (Perhaps with reference to portr-
ature).

Varnika-bhanga, distribution of pigments(I,e, know-
ledge of the colours proper to each subject).

Yasodhara adds, ' These arts avail to awaken passion
in others and for pastime.'

THE GUPTA PERIOD

characterised by naturalism and simplicity. Gupta art is the flower of an established tradition, a polished and perfected medium, like the Sanskrit language, for the statement of thought and feeling : and having this become an ordered language with a grammar and vocabulary of its own, its forms are by hypothesis conventioned('agreed upon') and ideal-its truth of utterance does not depend upon, though it may include, a visual resemblance to

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Bhavavyasa-Yojana, infusion of a life-spirit, in
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Bhavavyasa, likeness (perhaps with reference to port-
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Varnika-Bhanga, distribution of pigments (i.e. know-
ledge of the colours proper to each subject).
Yodhana adds, 'These are avails to women pass
in others and for practice.'

THE GITA PRADIP

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own an ordered language with a grammar and vocabulary
its own, its forms are by hypothesis conventionalised (art-
ed upon) and ideal-the truth of utterance does not de-
pend upon thought; it may include, a visual resemblance

natural forms.

We shall now refer to the most important surviving monuments of the period. At Bhitargaon there exists an ancient brick temple, square in plan with a high tower, probably of the sixth century; it is decorated with carved brickwork and brilliant terracotta panels of Saiva themes. There are cave temples at Udayagiri near Besnagar in Bhopal, one of

INTRODUCTION TO INDIAN ART

which bears an inscription dated equivalent to A.D. 401. Here the principal sculptures are the great relief facade representing the Raising of Earth from the waters by Visnu as Varaha, a Puranic subject, and the representation of river goddesses, common in Gupta art, in the Gandragupta cave. A large relief at Pathari, also in Bhopal, represents the nativity of Krsna. The temple of Deogarh, Jhansi District, (sixth century) has relief panels of Vaisnava subjects, including the Birth of Brahma, and the salvation of the king of Elephants, a theme that recurs much later in

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INTRODUCTION TO INDIAN ART

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Rajput painting. Fragmentary sculptures of the fourth century at Mandor near Jodhpur show scenes from the Krsna effances, including the raising of Mt. Govardhana. The Calcutta Museum has a fine Siva and Parvati group from Kosam near Allahabad, dated equivalent to A.D. 458-9,

THE GUPTA PERIOD

There is a three-headed visnu of the fifth or sixth century in the Boston Museum, and a four-headed copper or bronze image of Brahma, of early Gupta date, from Mirpir Khas, in the Museum at Karachi,

The Dancing Siva type appears in the decoration of the Durga temple at Aihole. This temple, of fifth century date, is remarkable for its apsidal plan; it is like a structural Buddhist church, with a Hindu shrine in place of the stupa. Two old Buddhist churches, with apsidal plan and barrel roof respectively at Ter (the ancient Tagara, in Haidarabad) and Chezarl-a (Kistna district) have been converted to Vaisnava and Saiva uses and so preserved. A series of ancient temples at Aihole Lad Khan and Durga temples, fifth

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THE GUPTA PERIOD

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century, Meguti and Huccimalli Gudi temples, sixth century, and others of the same period with fine

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Vaisnava reliefs as ceiling panels are closely related to the excavated architectural forms of the neighbouring Badami caves. The latter include Cave I, a Saiva temple with a Tandava sculptured relief, Caves II and III which are Vaisnava temples, and a Jain cave, no. IV, with relief sculptures of the Jinas; the first three of the sixth century, the latter of the seventh. Caves XVI, XVII, and XIX at Ajanta date from the close of the fifth century, Cave XXVI from about A.D. 600. Cave XIX has a very richly sculptured facade, with many Buddha figures. Related to this is the Visvakarma Buddhist cave at Elura, of the sixth or early seventh century, where, as at Ajanta, the front of the stupa is occupied by an immense Buddha, in this case seated, with two attendants. At Sarnath, the Dhamekh stupa and richly carved lintel with Janaka

THE GUPTA PERIOD

subjects illustrate the wealth of architectural remains,

INTRODUCTION TO PART I

Vishnu reliefs as ceiling panels are closely related to the excavated architectural forms of the neighborhood of Badami caves. The latter include Cave I, a shrine with a Vishnu sculptured relief, Caves II and III, which are Vishnu temples, and a Jain cave, no. IV, with relief sculptures of the Tirthankaras; the first three of the sixth century, the latter of the seventh. Cave XVII, and XIX at the fifth century. Cave XVI, from about A.D. 600. Cave XIX has a very richly sculptured facade, with many Buddhist figures. Related to this is the Vishnu temple at Cave I, of the sixth or early seventh century, where, as at A. Janta, the front of the stupa is occupied by an immense Buddha, its base seated, and two attendants, at Garuha, the Buddhist stupa and the carved lintel with Jataka.

THE GUPTA PERIOD

while the site has also yielded many wellpreserved Buddha figures. The Buddhist temple at Buddha Gaya, founded by Asoka, dates in the main from the sixth century, with restorations. A Bodhisattwa torso from Sanci in the Victoria and Albert Museum London, is amongst the finest surviving examples of late Kusan or early Gupta art. The great standing Buddha (fig.16) at Mathura (fifth century) is even more impressive: the beautifully decorated sirasaakra is typical of the Gupta stule, and contrasts with the plainer types of the Kusan period. Many fine Buddhist bronzes have been found at Buddhapad in the Bezwada district : a seated Buddha of similar character from Badulla i-s now in the Colombo Museum, and a standing

INTRODUCTION TO INDIAN ART

image, said to have been found in Burma, is now in the Boston Museum. The finest of the stone sculptures of Anuradhapura already referred to (figs. 13 and 15) are probably late kusan, and many others are of early Gupta age. Of other Buddhist sculptur s the most important are the Buddha and Bodhisattwa figures

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INTRODUCTION TO INDIAN ART

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from Mathura (standing Buddha, fig, 16), Sanci, and sarnath(amongst others the well known torso in the Victoria and Albert Museum, London); the colossal copper statue of Buddha from sultanganj, now in the Birmingham Museum, dating about A.D. 446-8, with webbed hands; and the Kangra brass Buddha of the sixth century, inlaid with sil.. an copper, now in the Lahore Museum, Remains of the Gupta period will no doubt be

..

THE GUPTA PERIOD

AT Nalanda as the excavatio proceeds . The seals and gold coins of the Guptas are masterpieces of design , the coins superior to those of any other phase of Indian art. There is a small gold standing image of Buddha, of the Gupta age, in the British Museum. We must not omit a reference to the well-known Iron Pillar of Delhi, erected about A.D. 415 by Kumara gupta I.

The frescoes of Ajanta preserve an infinitely precious record of the golden age of Indian painting. The greater part, excepting those in Caves IX and X already referred to, are to be dated between A.D.550 and 642, those in Cave I being latest, and contempora-

from Mathura (standing Buddha, fig. 16), Gandhara, and
 Sarnath (amongst others the well known torso in the
 Victoria and Albert Museum, London); the colossal co-
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 Birmingham Museum, dating about A.D. 450-500, with veiled
 hands; and the Kanjura brass Buddha of the sixth cen-
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THE GUPTA PERIOD

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The treasures of Gupta preserve as instances
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 referred to, are to be dated between A.D. 450

neous with the related paintings at Bagh in Malwa. This is the picture of a halcyon age, where renunciation and enjoyment are perfectly attuned, and art at once of utmost intimacy and resurge. Every

INTRODUCTION TO INDIAN ART

gesture springs in godlike fashion directly from the natural dispositions of the mind: this is not the self betrayal of innocence, but utterance in terms of a supreme courtesy - The language of gesture had already its lexicons, the analysis of feeling had been made in learned treatises. All this is comparable only with the virtue still to be recognized in Indian and Indonesian dancing and music, where learned form is the natural medium of expression of the deepest feeling. It is of no importance that we know nothing of the painters' names : all India was richly painted in these days, and the art is the art of a race, and not of any individual. The subjects treated by Ajanta painters are those characteristic of Buddhist art at all times - sce-

ness with the related paintings at Bani in Malwa.
This is the picture of a Rajasthani, where Rajasthani
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INTRODUCTION TO INDIAN ART

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nes from the life of Buddha, and Jatakas. The following are amongst the most important compositions:

THE GUPTA PERIOD

Cave I: Mara Dharsana, Great Bodhisattva (Plate IX), Indra and Saci, ceiling with love scenes, and 'Persian Embassy' (really a Bacchanalian Pancika).

Cave II: Great Miracle at Sravasti, Ksantivadin Jataka, Indraloka scenes, decorated ceiling.

Cave XVI: Buddha triad, Great Renunciation, Dying Princess. A fragment from this cave is in the Boston Museum.

Cave XVII: Seven Buddhas, wheel of Causation, Mahahamsa, Matrposaka, Saddanta, Dibi (with inscription), and Visvantra Jatakas, Apsarases, decorated ceiling.

Contemporary with some of the Ajanta paintings are the similar (fifth century) frescoes in a rock pocket at the Sigiriya fortress in Ceylon, representing Apsarases (the lower part of the body in each case is concealed by clouds, indicating that celestial beings are intended) in the likeness of princ-

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THE GUPTA PERIOD

Cave I: Maha Parvata, Great Bodhisattva (Frieze IX), Indra and Sakti, ceiling with love scenes, and Persa Embassy: (really a Bactrianian Parthian).

Cave II: Great Miracle of Brahma, Kirtimukha, Indra, Jataka, Indraloka scenes, decorated ceiling.

Cave VI: Buddha, Great Bodhisattva, Dying Princess. A fragment from this cave is in the Boston Museum.

Cave VII: Seven Buddhas, wheel of Cassa, Mahabala, Mahaparaksa, Ambhanta, Diti (with inscription) and Visvavanta Jataka. Apasara, decorated ceiling.

Contemporary with some of the Gupta paintings are the similar (fifth century) frescoes in a rock pocket at the Sigiriya fortress in Ceylon, representing Apasara (the lower part of the body in each case is concealed by clouds, indicating that celestial beings are intended) in the likeness of princesses.

esses accompanied by maid servants carrying trays of flowers. Jain paintings, evidently of great importance and beauty, have been recently discovered at

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Sittanavasal near Pudukottai, and assigned by M. Jouveau- Dubreuil to the time of Mahendra-varman I (600-25).

SECTION

THE EIGHTH

EARLY MEDIAEVAL¹

THE PERIOD FOLLOWING THE GUPTA AND COVERING THE TRANSITION from ancient to mediaeval India, is one of even more abundant and elaborate production. The themes to be represented are more varied, in accordance with the full development of the mythology and cosmology, Hindu, Buddhist and Jain. A technique had now been evolved and well established, fully adequate not only to the representation of the various puranic legends but to express the multifarious concepts of a very intricate the-

esses accompanied by wild cereals carrying types of
flowers. Jain paintings, evidently of great importance
and beauty, have been recently discovered at

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Sitabanasal near Pudukkottai, and assigned by W. Jones
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THE EIGHTH

SECTION

EARLY MEDIEVAL

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ology. The imager had at his command not only craft traditions, but formulae (sadhanas, dhyana mantrams, etc.) proper to all the diverse aspects and manifestations of the one Supreme Power who takes the forms imagined

¹For literature relating to Section Eight see Appendix.

INTRODUCTION TO INDIAN ART

by his worshippers and appropriate to their needs.

Early mediaeval sculpture has great dramatic force, and freer movement than in the Gupta period. The national taste (the broad shoulders and the lion waist of the hero, the heroine's heavy breasts, and so forth) is fully conscious and determines the character of works of which the details are ritually prescribed: there is a tendency to an increasing elegance and slenderness of form. The types of mediaeval architecture of form. The types of mediaeval architecture seem to spring into being suddenly, because the earlier development through ~~wooden~~ prototypes has inevitably been

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Not literature relative to section Eight

Appendix.

INTRODUCTION TO HINDU ART

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of form. The types of medieval architecture seem to
spring into being suddenly, because no earlier have
comment through western prototypes has inevitably been

lost. Everywhere, too, there must have been painted walls, external and internal, of which no trace could be preserved. Were it possible to put back the hands of the clock, and revisit ancient India, it is perhaps

EARLY MEDIAEVAL

to the eighth century that we should turn, choosing for our pilgrimage a moment when temple building and sculpture were in the fullest tide of their activity, and but little of the work of former centuries had yet been destroyed. As it is, the monuments of the eighth century, particularly those of Elura, Elephanta and Mamallapuram, are better known to modern students than any others, and some, not without reason, have regarded this period as representing the zenith of Indian art.

At Elura the most renowned monument is the Kailasa. This great shrine is not an interior excavation like the earlier cave temple, but a model of a structural temple, cut from the living rock and standing free from it, though sunk, as it were, in the sloping side of the hill from which it has been

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EARLY HISTORY

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others, and some, not without reason, have regarded
this period as representing the zenith of Indian art.

At Alida the most renowned monument is the
Kishore. This great shrine is not an isolated group
like the earlier cave temple, but a part of a series
of temples, cut from the living rock, standing in
a line. Though small, as it were, in the sloping
ground, it has been

INTRODUCTION TO INDIAN ART

excavated, Here the type of South Indian (Dravidian) architecture, with its flat roofs, enormous curved caves, and domed vimana ~~an~~ sikhara is fully developed. The main temple and most of its chapels are Sava. The best known relief (Fig.20) represents siva and Par-vati upon Mt. Kailasa, Ravana below attempting to shake the mass from within, siva steadying it with the pressure of his foot-a magnificent dramatisation of the forces of strain and resistance at work in the earth' crust (we must not forget that Indian mythology is as much a natural philosophy as an art). On the north wall of the excavation is a shrine devoted to the three river goddesses, with colossal reliefs of Ganga, Sarasvati and Yamuna. A powerful relief, occupying an angle of the outer wall, represents Siva destroying the triple city of the Asuras: a relief

EARLY MEDIAEVAL

in the Lankesvara section, perhps century later, represents a six armed dancing Siva. Traces of paint-

INTRODUCTION TO INDIAN ART

excavated, here the type of South Indian (Dravidian) architecture, with its flat roofs, enormous carved caves, and domed viharas on pillars, is fully developed. The main temple and most of its chapels are devoted to the best known deity (Hr. 20) represents a very vast upon Mt. Kailash, having below attempting to shake the mass from within, and standing it with the pyramids of his foot-a magnificent demonstration of the forces of attack and resistance at work in earth's crust (we must not forget that Indian mythology is as much a natural philosophy as an art). The north wall of the excavation is a shrine devoted to the three river goddesses, with colossal relief of Ganga, Saraswati and Yamuna. A powerful relief occupying an angle of the outer wall, represents the destruction of the triple city of the Asuras-a religious story.

in the Lakshmana section, perhaps century later, represents a six armed dancing diva. Traces of this

can be seen on the roof of the main temple, which must be dated about A.D. 775. The Das Avatara cave, on the same hill slope, may be dated about 720: it contains some important and powerful reliefs, of which perhaps the finest represents the death of Hiranyakasipu, where Vishnu appears in man-lion form, emerging from a pillar to lay a fatal hand upon the shoulder of the impious king who had denied his omnipresence.

The excavated Saiva temples at Elephanta, near Bombay, preserve, besides many other sculptures of great importance, the well known colossal 'Trimurti' (Mahesvara -murti); a relief representing the marriage of siva and Parvati; and four headed statue of Sadasiva, in the round.

INTRODUCTION TO INDIAN ART

In the South, the most famous monuments of Pallava art consist of excavated shrines; imitated structural temples (rathas) cut in the living rock and known as the Seven Pagodas; the great relief composition known as Arjuna's Penance; and

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is, of which perhaps the first represents the
ath of Hiranakasipu, where Vishnu appears in
flick form, emerging from a pillar to save a
hand upon the shoulder of the anxious king who
denied his omnipotence.

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near Bombay, preserve, besides many other sculptures
of great importance, the well known colossal
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INTRODUCTION TO INDIAN ART

In the South, the most famous monuments
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faded structural temples (temples) cut in the liv-
ing rock and known as the Seven Pagodas: the
faded composition known as the Pallava Temple:

the slightly later structural 'Shore Temple,' all at Mamallapuram, a little south of Madras. Structural temples (Kailasanatha and Vaikuntha Perumal) of the seventh century are to be found at Kancipuram (conjee - varam).

The conuments at Mamallapuram are assigned to Narasimhavarman I (Ciroa) 625-650 ; those of his predecessor Mahendra-varman I (600-625) are all 'caves' The earlier excavated shrines include the two in which are found the representations of Krsna raising Mt. Govardhana, and the great Durga-Mahisasura and Visnu Anantasayin compositions,

EARLY MEDIAEVAL

the latter illustrated in Figure 21 ; the later group consists of the seven pseudostructural temples ('Seven Pagodas'), in a pure Dravidian style, some preserving the design of ancient Buddhist Viharas, and one with a curved roof preserving the form of bamboo architecture as it may still be seen in Eastern India. The structural 'shore Temple' belongs to the time of

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EARLY MEDIEVAL

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Pacodas'), in a pure Dravidian style, some preserving
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a curved roof preserving the form of bamboo arched
ture as it may still be seen in Eastern India. The
structural 'Shore Temple' belongs to the time of

Rajasimhavarman, or is at any rate not later than the ninth century,

In orissa, mainly at Bhuvanesvara, Puri and Konarak, the continuous development of the northern style of architecture with sloping sided sikhara crowned by an amalaka, may be followed from the flat or nearly flatroofed Parasuramesvara temple of the seventh or eighth century onwards. Similar to the Parasuramesvara temple is the great Papanatha

INTRODUCTION TO INDIAN ART

temple at Pattakadal, and a little earlier is the Hucchimalligude temple at Aihole in the West.

In the north in the Kangra and Kulu valleys respectively, are found the rock-cut temples of Masrur, and the structural temples of Baijnath and Baijnath and Bajaura.

The famous and picturesque Sun temple at Martard in Kashmir, with its pointed arches, belongs to the very different local Kashmir school (A.D. 600-

the ninth century, or is at any rate not later than the ninth century.

In Orissa, mainly at Shuvanesvara, four and a half miles from the mouth of the river, the style of architecture with sloping sided pillars, or nearly cylindrical pillars, may be followed from the fifth or sixth or eighth century onwards. Similar to the Parashuramesvara temple is the great Parashuramesvara temple at Patahar, and a little earlier is the

INTRODUCTION TO THE ART

In the north in the Kanhera and Kailash valleys, respectively, are found the rock-cut temples of Kanhera and Kailash, and the structural temples of Ellora and Badami.

The famous old structures are the temples at Ellora and Badami, and the structural temples of Ellora and Badami, and the structural temples of Ellora and Badami.

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1100), and preserves a Western(classical) appearance.

Isolated sculptures of early medi..val date are comparatively few or little known. The school of Mathura seems to have produced nothing after the sixth century. Of the Buddhist remains at Nalanda, Sarnath, and other Magadha and Orissan sites, some must be older than A.D. 900, but little has been done towards their accurate classification. ~~Buddh~~

EARLY MEDIAEVAL

Buddhist bronzes from Ceylon(the well-known Avalokitesvara and Jambhala in the Boston Museum) are undoubtedly of the eighth century, and in the style of the Elura reliefs. The best illustration of the sculputre, however, is found in the reliefs at Elura and Elephanta, already. mentioned, and in the composition called Arjuna's Penance at Mamallapuram. This covers a vertical rock surface about 96 by 43 feet in area, divided into two parts by a cleft. The key to the meaning of the composition is to be found in the shrine and yogi worshipper on the left of the cleft. Two interpretations have been offered. Acco-

1100), and preserves a Western (classical) appearance. Isolated sculptures of early mediaeval style are comparatively few or little known. The school of Mathura seems to have produced nothing after the sixth century. Of the Buddhist remains at Nalanda, Sarnath, and other Magadha and Orissa sites, so must be older than A.D. 500, but little has been done towards their accurate classification. Many

EARLY MEDIAEVAL

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rding to that implied in the popular name "Arjuna's Penance," the emaciated yogi is Arjuna, who thus propitiated Siva in the high Himalayas, in order to obtain the boon of the use of the miraculous arms of India. Siva appeared in the form of

INTRODUCTION ~~TO~~ INDIAN ART

a hunter, engaged Arjuna in combat (the Kiratarjuniya) and, after overcoming him, bestowed on him the weapons of India. According to another interpretation, the whole composition represents the Descent of Ganga, in which case the yogi must be identified as Bhagiratha: the naga figures occupying the cleft are cited in support of this suggestion; but it is hardly possible that water should ever have actually flowed from above, as the advocates of this theory have supposed. In any case, we have before us a magnificent representation of a cosmic event, acclaimed by all orders of beings, approaching the scene on either side. The effect is most impressive, and must have been more so when the reservoir below was filled with water. = The representations of elephants, deer and other

being to that implied in the popular name "Agnihotra"
 "Penance," the expression used in the Rigveda, who thus
 propitiated him in the form of Agni, the god of
 to obtain the boon of the use of the sacrificial
 of India. This is shown in the form of
 INTRODUCTION TO THE AGNIHOTRA
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 so when the reservoir below was filled with water.
 The representations of the Agni, then and other

animals are masterpieces of sympathetic interpretation,

EARLY MEDIAEVAL

and with these figures must be grouped the remarkable 'Monkey Family' which occurs as an isolated sculpture, some distance to the

SECTION

THE NINTH

MEDIAEVAL SCULPTURE ¹

850-1200

THE COURSE OF INDIAN TEMPLE BUILDING

and sculpture continues uninterruptedly until the end of the twelfth century in Northern, Western and Central India, to the end of the thirteenth century in Orrisa and Ceylon, and up to the present day in Southern India. The crest of the wave which rose to its highest in the Gupta period, and advanced serenely during the two succeeding centuries, is now breaking into foam. We seem and a superb technical accomplishment and patience that are apt to overreach their end, as, for example, in many of the Hoysala (Chalukya) temples of the

¹For literature relating to Section Nine

animals are masterpieces of sympathetic features

EARLY HUMANITY

and with these figures must be grouped the term

'Monkey Family' which occurs as an isolated and

some distance to the

THE HUMAN

SECTION

MEDICAL SCIENCE

250-1200

THE COURSE OF HUMANITY

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end of the twelfth century in the Western

Central India, to the end of the thirteenth century

in Orissa and Ceylon, and up to the present day

through India. The crest of the wave which rose

highest in the Gupta period, and advanced several

degrees during the two succeeding centuries, is now broken

into four. We see a superb technical execution

ment and pattern that are not to overreach their

as, for example, in any of the Gupta (Chandragupta)

degrees of the

For literature relative to Section 1

see Appendix.

MEDIAEVAL SCULPTURE

Deccan, wher, it may be noted, many figures are signed by the Kanarese artists, a thing practically unknown in earlier periods, when the artist's name is only mentioned when he himself is the donor. The lavish use of decorative detail, going hand in hand with an attenuation of the actual elements of design, and of the figure, take the place of the essential richness of the Gupta period : the erotic sculptures of kanarak are not one half so voluptuous as the Gupta Buddhas, or even the reliefs at Elephanta and Mamallapuram. But it is only by reference to what is past that we can speak in this fashion: if we accept, as we should accept, the medieval buildings and sculptures in and for themselves, and wholly in relation to their own environment, we cannot fail to recognize their charm and infinite variety, the marvellous skill which uses stone like metal,

INTRODUCTION TO INDIAN ART

and covers whole ceilings with wreaths of dancers

see Appendix.

MEDIEVAL SCRIPTURE

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 and infinite variety, the unexcelled skill which in
 stone like metal.

INTRODUCTION TO INDIAN ART

and covers whole ceilings with scenes of dance

(Fig.26), or with fr-ozen lace.

The great Lingaraja temple in orissa, has been called the finest example of ~~the~~ a purely Hindu temple in India; it dates from the ninth or tenth century, with later, additions. The great tower is imposing beyond words, and the sculptured detail full of beauty. The somewhat similar Jagannatha ('Juggernaut' temple at Puri, dating from the latter part of the eleventh century, has a world-wide celebrity through the annual car festival. The Black Pagoda at Kanarak, nineteen miles north east of Puri, is assigned to the middle of the thirteenth century, and now forms one of the most magnificent ruins in India. The temple was dedocated tp the Sun, and closely connected with the cults of Visnu. The main temple is in the form of a

MEDIAEVAL SCULPTURE

CAR(ratha or vimana) borne on immense wheels drawn by horses. Much of the sculpture may be described as a detailed illustration of the Kama Sastra. This rich external decoration reflects the life of the world and the energizing power of the sun : within, as in the

(Fig. 20), on which the face

The great Lingaraja temple in Orissa

been called the finest example of the purely Hindu temple in India; it dates from the ninth or tenth century, with later, additions. The great tower imposing beyond words, and the sculptured details of beauty. The somewhat similar Jagannath temple at Puri, dating from the latter part of the eleventh century, has a world-wide celebrity through annual car festival. The Black Pagoda at Bhubaneswar, nineteenth miles north east of Puri, is assigned to middle of the thirteenth century, and now forms one of the most magnificent ruins in India. The temple dedicated to the Sun, and closely connected with the cults of Vishnu. The main temple is in the form of

VEDIC & POSTVEDIC

Capitals or windows) form an increase in the drawing horses. Much of the sculpture may be described as detailed illustration of the Hindu deity. This is external decoration reflects the life of the temple the energetic power of the sun; which, as in

majority of Hindu temples, all is plain. Of the external decorations of the late Hindu temples generally, we may say that there is represented, offered and dedicated to the deity, all the forms of life and all the activities that constitute the universe through which he manifests, and by which he is known to us; and in such a dedication, essential to the religious life, the exclusion of any aspect of life, even on grounds of human convenience, would amount to a denial of God.

Next in interest to the orissan temples are those of Khajuraho and Gwalior, Jaina,

INTRODUCTION TO INDIAN ART

Vaisnava and Saiva, ranging from the tenth to the eleventh century. The Kandarya Mahadeva temple at Khajuraho is a most imposing pile : the external aspect very clearly reflects the interior construction, which rises step, and terminates in the immense sikhara, which is gracefully supported by smaller replicas of itself on its sloping sides. Here too there are remarkable erotic sculptures, and more beautiful than those of Kanarak. At Gwalior the Caturbhuj temple

dates from the ninth century, the Sas Bahu and Telika Mandir temples from the tenth or eleventh. The latter has no sikhara, but has a barrel-vaulted roof with caitya windows at each end.

One of the most famous of all Indian buildings is the Saiva temple at Somnath, which was destroyed by Mahmud of Ghazni about 1025 and rebuilt by kumarapala in 1168.

MEDIAEVAL SCULPTURE

Perhaps the most remarkable mediaeval temple groups of Western India, however, are those of the Jains, at Mt. Abu, Girnar, and Palitana. All three sites are sacred hills, where an aggregate of temples forms a city of the gods, not used by men. Those of Mt. Abu are justly famed for the delicacy and intricacy of their decorative sculpture: they are built entirely of white marble, transported from a distance of twenty or thirty miles, and carried up a hill four thousand feet in height. The most notable temples are those built by Vimala in 1031/ and by Tejapala in 1230. Tejapala's temple is even more elaborate: a detail from a domed ceiling, a band of dancers, is

like Mandir temples from the last of eleventh century. The latter has no pillars, but has a barrel-vaulted roof with windows at each end.

One of the most famous of all Indian temples is the Kailasa temple at Somnath, which was destroyed by Mahmud of Ghazni about 1025 and rebuilt by the Rajas in 1163.

PERHAPS THE MOST REMARKABLE MEDIEVAL TEMPLES OF WESTERN INDIA, HOWEVER, ARE THOSE OF THE STATE OF GUJARAT, AND PARTICULARLY, ALL THREE ARE SACRED HILLS. HERE AN ENTIRE CITY OF THE GODS, NOT USED BY MEN. THOSE OF THE GODS ARE JUSTLY FAMED FOR THE DELICACY AND BEAUTY OF THEIR DECORATIVE SCULPTURE: THEY ARE BUILT ENTIRELY OF WHITE MARBLE, TRANSPORTED FROM A DISTANCE OF TWENTY OR THIRTY MILES, AND CARRIED ON A HILL THOUSAND FEET IN HEIGHT. THE MOST NOTABLE TEMPLES ARE THOSE BUILT BY VIKRAMADITYA IN 1025 AND BY THE RAJA IN 1230. TEMPLES ARE EVEN NOT SEPARATE FROM A DOMED CEILING, A PAIR OF DANCERS,

is reproduced in Figure 26. The Girnar site, sacred to Neminath, is a city of temples built on the ledge of a cliff some six hundred feet below the summit of the hill, mostly erected or

INTRODUCTION TO INDIAN ART

restored in the fifteenth century. It will be observed, too, that at Ahmadabad and elsewhere in Gujarat there are many beautiful mosques, built by craftsmen of the Jain tradition, and hardly differing from Jain work save in the omission of all sculptured figures.

The architecture of the Hoysalas has already been referred to. The style can best be seen in the Dharwar district. The Saiva temple at Ittagi, the Somesvar and Trikutesvara temples at Gadag, and a group of old temples at Lakkundi near by, are the oldest. In Mysore proper the most remarkable temples are found at Belur (about 1117) and Halebid, where temple building was stopped by the Mussalmans about 1310. The Hoysalesvara temple at

is reproduced in Figure 25. The circular site, facing
 to the north, is a city of temples built on the
 ledges of a cliff some six hundred feet below the
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INTRODUCTION TO INDIAN ART

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The architecture of the Khajuraho has already
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 the Bharatpur district. The Hindu temples at Ujjain,
 the Gomesthar and Tattvasar temples at Gwalior,
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 Hindu temples are found at Belur (about 1125) and
 Halebidu, where temple building was stopped by
 Muslims about 1310. The Khajuraho temple

Halebid is one of the most richly ornamented in all India: almost the entire field of Indian mythology is illustrated, and the decorative

MEDIAEVAL SCULPTURE

motifs are superimposed in frieze upon frieze. It is incomplete, as work was stopped by the Mussalman invasion in 1311.

There scarcely exist intact remains of any of the Buddhist monasteries and temples erected at sarnath, Nalanda, and elsewhere in Bihar, Bengal and Orissa during the midmediaeval period; but, on the other hand, the Buddhist and Hindu sculptures of the Pala dynasty (740-1197) are abundant and well preserved. The Calcutt, Museum has a large series, and others may be seen at Ranci, Sarnath, and in the larger European and in the larger European and American museums. Usually in a fine black slate, they are executed with great precision of detail and smoothness of surface, but without deep feeling. The usual subjects recur: in Buddhist art, scenes from the life of the Buddha (the Eight Great Miracles is a favourite subject),

MIDIEVAL SCULPTURE

motifs are superimposed in these upon those. In incomplete, as work was stopped by the Muslim invasion in 1311.

There scarcely exist intact remains of any the Buddhist monasteries and temples erected at Math, Walanda, and elsewhere in Bihar. But, on the other hand, the Buddhist and Hindu sculptures of Pala dynasty (750-1175) are abundant and well preserved. The Calcutta Museum has a large series, and others are seen at Ranchi, Saranath, and in the larger European and American museums. They are executed with great precision of detail and smoothness of surface without deep feeling. The usual subjects recur: Buddhist art, scenes from the life of the Buddha (Right Great Miracles is a favourite subject).

INTRODUCTION TO INDIAN ART

and representations of Bodhisattvas, taras, and other divinities; in Hindu art, a wide range of Saiva and Vaisnava images. The metal figures on the whole are superior to those in stone: those in the Bengal Sahitya Parishad collection in Calcutta, and those from Rangpur (partly in the Calcutta Museum) are of exceptional beauty, and so too a number of smaller Hindu bronzes now in the Boston Museum, and the small Buddhist bronzes which have lately been found at Nalanda. The names of Dhiman and his son Bitpalo are mentioned as those of famous master founders of Varendra in the eighth and ninth centuries.

THE TENTH

SECTION

SOUTHERN INDIAN

10th- 18th CENTURY¹

IN SOUTHERN INDIA? THE MOST IMPORTANT

of the earlier mediaeval temples is the great Saivas-

and representations of Bodhisattvas, trees, and
 divinities; in Hindu art, a wide range of native
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SECTION
 SOUTHERN INDIA
 10th - 12th Century
 IN SOUTHERN INDIA, THE MOST IMPORTANT
 of the earlier central temples is the great

hrine at Tanjore, an imposing and consistently planned building, with a high pyramidal tower rising over the main shrine : it was in process of construction by Rajaraja Deva about the end of the tenth century. Remains of other Dravidian temples earlier than the middle of the fourteenth century are very few. By the middle of the thirteenth century, however, the style is fully evolved : its leading characteristics include the great gateways (gopuram), pillared halls (kalyana mandapam), the recurved cornices, elaborate monolithic columns, and column brackets of rearing horses or monsters

¹For literature relating to Section Ten see Appendix.

INTRODUCTION TO INDIAN ART

(yalis of lions), and the great processional corridors. Most of the South Indian shrines, from 1350 to 1750, consist of an accumulation of erections about a small and inconspicuous central shrine of greater antiquity, the enormous gateways rising high above everything else, and giving their distinctive character to the great cathedral cities. Parts of the temple at

main shrine : it was in process of construction
 Rajaraj Deva about the end of the tenth century
 and of other Pravidan temples earlier than the
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 great gateways (gopurams), pillared halls (hallways
 a plan), the recurved cornices, elaborate mouldings
 inlaid, and column brackets of various shapes or
 72

For literature relating to South India see
 614.

INTRODUCTION TO INDIA
 (Vais of India), and the great processional
 72. Most of the South Indian shrines, from 1250
 1750, consist of an accumulation of erections
 a small and inconspicuous central shrine at the
 finally, the enormous gateways which rise above
 other else, and give their distinctive character
 the great cathedral cities. Parts of the temple

Cidambaram, one of the most sacred of all Southern shrines, and dedicated to Nataraja, are as old as the tenth or eleventh century, the Nrtya Sabha, or Dancing Hall, of thirty six pillars about eight feet high, being the oldest and most beautiful element. The Parvati temple is of the fourteenth or fifteenth century, the great gates still later. There is an early (fourteenth century) mandapam in the great temple at Vellur. The Greater part of the temples at Srirangam, Tadpatri, Kumbakonam,

SOUTHERN INDIA

Ramesvaram, etc., belong to the sixteenth seventeenth and seventeenth centuries.

The ruins at Hampi must be specially mentioned. Hampi or Vijayangar, was founded in 1336, attained its zenith under Krishna Deva Raya (1509-1530), and was sacked and destroyed in 1565. Krishna Deva Raya, to whom the beauty of the city was mainly due, was a veteran soldier and a polished gentleman and a patron of literature: with his two queens, he is worthily commemorated in the beautiful brass figures of the Nivasa

Chidambaram, one of the most sacred of all Southern
temples, and dedicated to Nataraja, and as old as the
11th or eleventh century, the Nitya Sabha, or Dance
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Great gates still later. There is an early (fourth
century) temple in the great temple at Velur.
Greater part of the temple at Chidambaram. Temple
Kumbakonam.

SOUTHERN INDIA

Madurai, etc., belong to the sixteenth century
and seventeenth centuries.
The ruins of the temple at Chidambaram mention
Hampi or Vijayanagar, was founded in 1336, situated
centrally under Krishna Deva Raya (1509-1550), and
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the beauty of the city was within the walls.
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be placed in the beautiful brass figures of the

Perumal temple, Tirumalai, Tirupati, To him, and to his queens, is due the most splendid building in the city, the Vitthals temple, the finest building of its kind in southern India, and in the words of Fergusson, marking the extreme limit in florid magnificence to which the (Dravidian) style advanced. The Kadailaikallu temple (Ganesa),

INTRODUCTION TO INDIAN ART

on the other hand, has plain stone walls and a flat roof line, which lend a peculiar dignity to the pillared mandapam before it. There is also an important group of Jain temples, and several remarkable monolithic Brahmanical sculptures (Narasimha, Ganesa).

The great temple of Sundareswara and Minakst at Manakst at Madura is to modern travellers the best known of the Dravidian temples: it is mainly due to Tirumalai Nayyak (1623-1659). The most remarkable buildings are the Vasanta Mandapam (Tirumalai's choultry) and the hall of a thousand columns (really nine hundred and eighty-five, the place of fifteen columns being occupied by the Sabhapati shrine): many having life-sized figures

Perumal temple, Tirumalai, Tirupati, To him, and to his queens, is due the most splendid building in the city, the Vitthals temple, the finest building of its kind in southern India, and in the words of Fergusson, marking the extreme limit in florid magnificence to which the (Dravidian) style advanced. The Kadailaikallu temple (Ganesa),

INTRODUCTION TO INDIAN ART

on the other hand, has plain stone walls and a flat roof line, which lend a peculiar dignity to the pillared mandapam before it. There is also an important group of Jain temples, and several remarkable monolithic Brahmanical sculptures (Narasimha, Ganesa).

The great temple of Sundareswara and Minakst at Manakst at Madura is to modern travellers the best known of the Dravidian temples: it is mainly due to Tirumalai Nayyak (1623-1659). The most remarkable buildings are the Vasanta Mandapam (Tirumalai's choultry) and the hall of a thousand columns (really nine hundred and eighty-five, the place of fifteen columns being occupied by the Sabhapati shrine): many having life-sized figures

... is one the most splendid buildings in the city.
the Vittala temple, the finest and largest of the kind in
southern India, and in the words of Stevenson, marks
the extreme limit in Hindu magnificence to which the
(Dravidian) style advanced. The Vittala temple
(Ganesh).

INTERVIEW TO THE

on the other hand, the white stone walls and a flat
roof line, which lend a peculiar dignity to the build-
ings and make them so. There is also an important re-
sult of this temple, and several other temples in the
Hindu temple complex (Ganesh, etc.).
The great temple of Sankaradeva and Nityananda at Ma-
nasa is the most famous of the best known
of the Dravidian temples: it is said to be the
of the Viceroy (1522-1523). The most remarkable building in
of a thousand columns (locally and named for the
five, the place of the columns being connected by
the Sankaradeva (Ganesh): many other fine temples

forming part of their mass. The choultry took twelve years to build, from 1623 to 1635.

SOUTHERN INDIA

It should be remarked that in the Madras Presidency and in Travancore the learned tradition of temple-building has been preserved to the present day. The craft traditions are carefully handed down by the Kammalars, or superior craftsmen, who claim an equality with Brahman-s : these Kammalars, and their confreres the Navandann-o of ceylon, largely of South Indian origin, still possess and make use of Sanskrit manuscripts of the Silpa Sastras, or vernacular equivalents. There are interesting Hindu temples of the twelfth and thirteenth centuries at Polonnaruva in Ceylon.

We have still to refer to the great southern school of bronze (actually copper or, more rarely, brass) founding. The roots of this tradition go back to Buddhist art in the South (Amaravati, Bezwada, ceylon, etc.). The earliest reference to the installation of

INTRODUCTION TO INDIAN ART

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INTRODUCTION TO INDUS ART

Brass and metal images, however, seems to be that
of the Indus civilization, referred to in the

of Saiva saints set up by R a j a r a j a Deva (about 1014). Figures of the deity himself must have been made before this. But, though dancing figures of Siva are found in the Durga temple at Aihole in the Gupta period and a little later at Elephanta, etc, we do not find amongst the stone sculptures any exact prototype or equivalent of the Natarajas and other typical metal images, and it is to be inferred that the Dravidian school of founding, so far as Saiva and Vaisnava images are concerned, developed contemporaneously with the theology and hagiology which they reflect, i.e., about the ninth or tenth century. With the possible exception of the Belur Nataraja, of which the date is read by some as equivalent to A.D. 910 (more likely, 1511), the oldest

SOUTHERN INDIA

known southern bronzes appear to be those from the Siva Devalas of Polonnaruwa, now in the Colombo Museum in Boston, Paris, London, etc. These can only be dated by a sense of style : many relatively modern examples are of excellent workmanship. There are prob-

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ably others older and perhaps finer still in temples or buried.

The majority of southern bronzes, as might be expected, are Saiva. The Nataraja type in particular is very well known (Fig. 27). The significance of this nrtta murti has been often explained : it represents the cosmic activity (Pancakrtya, 'Five Actions') of Siva, the drum in the right hand indicating creation, the fire in left, involution and the dance continuance a magnificent conception of the Absolute in action (vyakta, 'manifested'), complementary

INTRODUCTION TO INDIAN ART

to the avyakta (unmanifested) symbol of the lingam, which forms the dhruva (immovable) icon in most Saiva temples. Other forms of Siva commonly met within metal images are the Bhiksatana Murtis, Daksina Murtis, and the various Uma-sahita Murtis in which he ~~is~~ is associated with Devi as Uma, Parvati or Sivakami. Of the Saiva saints, Manikka Vacagar (Fig. 28), Sundara Murti Swami (Fig. 29), Appar Swami and Tirujnana Sambandha Swami are represented by cult images, often of considerable importance, the finest examples being those in

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The majority of southern bronzes, as might be expected, are Giva. The Natara type in particular is very well known (Fig. 27). The significance of this figure has been often explained: it represents the cosmic activity (Pancakritya, 'five actions') of Giva, the drum in the right hand indicating creation, the five in left, involution and the dance conformance a magnificent conception of the Absolute in action (vyakta, 'manifested'), complementarily

INTRODUCTION TO INDIAN ART

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the Colombo Museum (Figs. 28 and 29). Vaisnava images are rather less frequent, but some fine examples are known (one in the Boston Museum) : the forms include Visnu and laksmi, Rama groups, and dancing and other forms of the young Krsna ; and of the saints, Hanuman Garuda, the Twelve

SOUTHERN INDIA

Alvara, and Meikanda Deva. There is also an image of Surya in the Colombo Museum.

Of Dravidian painting, the only old example to which I can refer is the fine eight- armed Natara- ja fresco of the Siva temple at Ettamanur in North Travancore; but no systematic search for paintings has been made in the older parts and on the more neglected surfaces of Travancore and other Southern temples. More modern wall paintings, though crude in execution, are, however, evidently survivals of an old tradition. Some of these are executed in old tradition: some of these are executed on glass. The late eighteenth and early nineteenth century portraits of Tanjore represent in the main an offshoot of Mughal art.

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early nineteenth century portraits of rulers represent
at the time an outbreak of royal art.

SECTION

THE ELEVENTH

FURTHER INDIA AND INDONESIA [†]

THE ABORIGINES OF SOUTHERN INDO-

China and the Indonesian islands belonged to the Negrito type, which extends from Madagascar to Formosa, the Philippines and New Zealand. At the beginning of the Christian era, northern ~~fr~~ races of Yunnan and Tibet are moving southwards and establishing themselves in the Irawaddy, Menam and Mekong valleys: at the same time Indian influences are beginning to be felt. About the fourth and fifth centuries, rulers of south Indian origin are in power in Cambodia, Campa, Sumatra and Java. With the exception of Burma, the prevailing religion is Brahmapical (Saiva): there are also original ancestor cults reinforced and modified by Indian ideas. Hinayana Buddhism reaches Sumatra.

For literature relating to Section Eleven see Appencix.

in the fifth and Java in the sixth century, and appears in Cambodia still later. The period of Buddhist expansion extends from about A.D. 400 to 800

FURTHER INDIA AND INDONESIA

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 for literature relating to Indian literature see

Appendix.

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The 'Primitive' and 'Cubic' architecture of this period (Prapatom in Siam, numerous scattered sites in Cambodia, the Mison group in Campa, the Dierig Plateau groups in Java) is markedly Indian in character and purest in form: the finest sculpture, too, though but little is known, dates from the same time. The term 'Cubic' alludes to a characteristic aspect of the architecture, recognizable alike in Cambodia, Campa and Java. There are analogies with the brick temples of the Gupta period and the early Pallava architecture of southern India.

There follows a 'Classical' period in which the various kingdoms attain to the height of their power and magnificence, and to which

INTRODUCTION TO INDIAN ART

belong the most splendid monuments. Towards the end of this period the various languages and literatures take shape. Mahayana Buddhism becomes increasingly prominent, intimately associated and bound up with Saivism, as in Nepal. Vaisnava forms of Hinduism also appear more conspicuously. At the same time the apotheosis of kings and the cult of divine royalty

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 INTRODUCTION TO INDIAN ART
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become more and more prominent, as a result of which, particularly in Cambodia and Java, we find many posthumous statues of kings made in the form of the deity whom they worshipped, and now indistinguishable from the statues of actual deities. The limiting dates are naturally not quite the same in all the kingdoms but, broadly speaking, extent from A.D. 750 or 800 to A.D. 1100 or 1200. The great monuments include the Schwezigon and Ananda pagodas

FURTHER INDIA AND INDONESIA

of Pagan in Burma (late eleventh century) ; Angkor Thom, with the palace and Bayon temple (ninth Century) and Angkor Wat (twelfth century), in Cambodia ; the Dong Duong group in Campa (ninth century); Candi Kalasan (A.D. 778); Mendut, Borododur (late ninth century) and Candi Loro Jograng group at Prambanam (about A.D. 900), in Java. The architecture is at once luxurious and refined, with all its surface very richly decorated. Specially to be mentioned are the gallery reliefs of jatakas and other Buddhist subjects at Borobudur (Fig. 24); the Angkor Thom palace terrace with the frieze of

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INDIA AND INDONESIA

Of particular interest is the late eleventh century; Angkor Wat, with the palace and Bayon temple (ninth century) and Angkor Wat (twelfth century), in Cambodia; the Dong Dzung group in China (ninth century); the Great Kailash (A.D. 775); the Borobudur (late ninth century) and the Great Lohan group at Lohan (about A.D. 800), in Java. The architecture is of once luxurious and refined, with all the surface very richly decorated. Especially to be mentioned are the early relief of Vishnu and other Buddhist subjects at Borobudur (A.D. 800); the

elephants and garuda caryatides, and, in the same city, the great Bayan temple with its towers with four faces (representing a mukha-lingam) and gallery relief; the Angkor wat, with its reliefs of dancers and long gallery reliefs of Brahmanical mythological and epic

INTRODUCTION TO INDIAN ART

subjects (Fig. 25): the Ananda temple at Pagan, with its Buddhist reliefs and glazed tiles illustrating jatakas.

Following upon these four or five centuries¹ of power and splendour comes a gradual political disintegration and sthetic decadence. This is the consequence in part of the exhaustion of energetic and natural resources, and in part of invasions during the thirteenth to fifteenth centuries. Northern races (Lao-Thai, etc.) are pushed by the Mongols further northwards into Indo-China, the Mongols themselves capture Pagan, the Siamese possess themselves of Western Cambodia and finally of almost the whole kingdom; the Annamites push southwards the Chams (whose civilization perished in toto before the

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INTRODUCTION TO INDIA AND

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eighteenth century) the Mussalmans are possessed of Malacca and make themselves masters of Sumatra and

FURTHER INDIAN AND INDONESIA

finally of Java. Cambodia, under siamese domination, becomes a Hinayana Buddhist country; Burma has remained essentially Buddhist throughout; Bali alone preserves a mixture of Hinduism and Buddhism.

The earlier part of the period of decay is by no means, however, without important and beautiful monuments. Amongst these, may be mentioned the Sajjanalaya-Sukhodaya group in Siam, and all the Siamese Buddhist sculpture of the Ayuthia period; monuments at Binh Dinh, the Cam capital from 1100 onwards; Candi Jago(1280) and sculptures of Singosari(1220-1292), and of Majapahit (1294 to 15th century), with its Ramayana reliefs in wayang style, leading to the still surviving Hindu art of Bali. No great monuments date, in any case from later than the fourteenth century. Apart from the

INTRODUCTION TO INDIAN ART

ancient monuments, it is primarily in the theatre(musical and classical dances of Burma, siam, Cambodia and,

FURTHER INDIA AND INDONESIA

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ancient monuments, it is primarily in the theatre and classical dances of Burma, Java, Cambodia and

above all, java) that the splendour and spiritual power of the old Indo-Chinese and Indonesian cultures can now be best understood. For the rest, just as in Ceylon, the ancient artistic traditions are only to be recognized and recovered in the form of the folk arts.

SECTION

THE TWELFTH

MEDIAEVAL BUDDHIST PAINTING¹

THE CONTINUITY OF INDIAN PAINTING

from the seventh to the sixteenth century is to inferred from literary references and from the internal evidences of later works. A limited number of actual documents has, however survived, fairly representing the Buddhist and, as we shall see later, also the Jain tradition. Of Indian Buddhist manuscripts, we have two from Bengal, on palm leaf (Cambridge MSS. Add. 1464 and 1688), one with painted wooden covers and both with miniatures representing Buddhist divinities and scenes from the life of the Buddha. Quite similar in

power of the old Indo-Chinese and Indonesian cultures can now be best understood. For the past, just as in Ceylon, the ancient artistic traditions are only to be recognized and recovered in the form of folk arts.

SECTION
THE TWENTY
METAL-BUDDHIST PAINTING
THE CONTINUITY OF INDIAN PAINTING
from the seventh to the sixteenth century is to be inferred from literary references and from the traces of later works. A limited number of survivals of Indian art, however, have survived, fairly representative of the Buddhist art, as we shall see later, also the Jain tradition. Of Indian Buddhist masterpieces, we have two from Benares, on palm leaf (Cambridge MSS. 455, 456, and 1888), one with painted wooden covers and both with miniature representations of Buddhist divinities. It seems that the life of the Buddha, with its

style are the better known Nepalese MSS., usually tests of the Astasahasrika Prajnaparamita. One at Cambridge(MSS.

¹For reference relating to section Twelve see Appendix.

INTRODUCTION TO INDIAN ART

Add. 1643), one formerly in Calcutta(MS.A 15, contents now missing ?), and another in the Vredenberg collection, Calcutta, dated A.D. 1090, the two first containing respectively eighty five and thirty seven miniatures: both are of the early eleventh century. A similar text, dated about A.D. 1139, is now in the Boston Museums: there are eighteen minitures in the text, and the wooden covers are intact, painted with divinities, and scenes from the life of Buddha, in particular, the Mativity and Mara Dharsana, also a group of the Seven Previous Buddhas and Maitreya. Professor A.N. Tagore owns a slightly later example, of which the covers are painted with Fataka scenes. All these are MSS. on palm leaf: the miniatures are not (as in Persian manuscripts) organically and decoratively associated with the

script, but occupy

Mediaval Buddhist Painting

Spaces (alekhya-sthana) left by the scribe to be filled by the painter. Besides these manuscripts, there are some undoubtedly ancient (tenth century ?) Nepalese or, at any rate, Indian paintings of Bodhisattva found at Tun Huang in Western China, and the same site has yield what is probably the oldest surviving Tibetan Buddhist Banner.

Taking these Buddhist paintings collectively, we must observe first that they obviously represent a continuation of the older tradition. The composition (arrangement of the figures) and iconography remain unchanged. The scene, however, is much more crowded, and colour is stronger and more formal. The art is essentially ecclesiastical in quality, much less emotional and more purely decorative than before. The glowing colour and accomplished drawing lend to all these manuscript

INTRODUCTION TO INDIAN ART

illustrations a high aesthetic interest, and their rarity, a great historical value. The tradition of manuscript illustration and temple banner painting

Medieval Buddhist Painting

spaces (likely-stained) left by the artist to be

filled by the painter. Besides these manuscripts,

there are some undoubtedly ancient (fifth century?)

examples of, at any rate, Indian painting of Buddhist

figures found at Tan-Hu in Western China, and the same

style was used in the oldest surviving

Tibetan Buddhist painting.

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we must observe first that their obviously represent a

continuation of the older tradition. The composition

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entirely a reflection of the latter, and less emotional

and more purely decorative than before. The entire con-

cept and accomplished drawings lead to all these results.

script

INTRODUCTION TO INDIA

illustrations - a series of the figures, and their

of historical value. The material is

has survived in Nepal and Tibe4 up to the present day: many works of the seventeenth and eighteenth centuries are of high merit. The later manuscripts are usually written on thick black paper.

In Ceylon, remains of frescoes illustrating Fatakas were discovered on the walls of the Maha Demala Saua at Polonnaruva (Ican harly say' are presented', as they have been left exposed to sun and rain for many years): these can not be later than the thirteenth century. A smaller composition at Hinda-gals, near Kandy, has been regarded as of seventh century date, but seems to me much later (twelfth to fourteenth century). Rock paintings at the Ridi Vihara may be old. As might

MEDIAEVAL BUDDHIST PAINTING

be expected, the mediaeval sinhalese paintings are intermediate in character between those of the sig-iriya period and the formal decorative art of the eighteenth century still preserved on the walls of many viharas restored by Kirtti Sri, notably at Degaldoruwa near Kandy. There are also illustrated sinhalese Bu-

script, but occupy

Medieval Buddhist Paintings

spaces (alms-bowls) left in the center to be

filled by the painter, besides these ornaments,

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art found in the West in Western China, and the same

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Taking these Buddhist paintings collectively,

we must observe first the three principal features:

composition of the older tradition, the arrangement

of the figures, and the decorative treatment

unadorned. The scene, however, is much more crowded,

and colour is stronger and more varied. The art is

entirely a traditional in style, much less emotional

and more purely decorative than before. The figures are

long and accomplished drawings for all these years.

script

INTRODUCTION TO THE ART

illustrations of the various types of Buddhist art

and their historical value. The illustrations of

ddhist manuscripts of the eighteenth and early nineteenth centuries. A tradition of Buddhist painting has also flourished in Burma, siam and Cambodia, and survives to the present day in Burma and sian. A highly sensuous and beautiful school of buddhist and Hindu painting, on walls, on cloth and in manuscripts, was flourshing in Bali in the eighteenth and nene-teenth centuries and still survives.

SECTION

THE THIRTEENTH

JAIN PAINTING¹

THE TRADITION OF JAIN PAINTING IS

recovered in manuscripts of the thirteenth and subsequent centuries. The text most frequently illustrated is the Kalpa sutra of Bhadrabahu, containing the lives of the Jinas, most of the space being devoted to Mahavira. There are also illustrated cosmologies and cosmological diagrams, and appended to the Kalpa sutra the3e is usually to be found the edifying tale of Kalikacarya. The oldest illustrated manuscript is on ~~paper~~,
palm-leaf,

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SECTION I
 THE TRADITION OF THE TRADITION
 recovered in manuscript of the eleventh and twelfth
 century centuries. The text and the illustrations
 is the latest work of the artist, consisting of the
 of the lines, most of the space being devoted to
 narrative. There are also illustrated commentaries and
 cosmological diagrams, and related to the text and
 there is usually to be found the artist's life or
 Kalyan. The artist's life is usually

palm leaf, and dated equivalent to A.D. 1237. It is presented in the Patan bhandar. Several illustrated Kalpa Sutras of the fifteenth century are known (British Museum India Office, Berlin, Boston, and Nahar collection, Calcutta). The pictures take the form of square

¹For literature relating to section Thirteen see Appendix.

JAIN PAINTING

panels of the full height of the page, occupying spaces left for the purpose: only in very rare case is the whole page used. The proper subject to be represented is often indicated by a marginal sketch, the former doubtless due to the scribe, the latter to the artist taking note of his instructions. The ~~same~~ same subjects are repeated in the various manuscripts almost without variation: it is very evident that both in composition and style the pictures belong to an ancient and faithfully preserved tradition. In some manuscripts the prevailing ground colour is red, in others there is a ground of gold leaf, which is left uncoloured to represent ~~sketches~~

palm leaf, and dated equivalent to A.D. 1800. It is preserved in a palm leaf. Several other palm leaf copies of the fifteenth century are in the British Museum India Office, London, and Mahar collection, Calcutta. The pictures take the form of square

For literature relating to Indian art see Appendix.

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flesh tints, elsewhere yellow. In the example illustrated (Fig.30), representing the Tonsure of Mahavira, the ground colour is red: Mahavira is seated beneath his tree, in a rocky landscape,

INTRODUCTION TO INDIAN ART

attended by the four armed Indra, who receives the royal robes and gives the monastic robes in return, Heavy clouds (in Indian culture, an auspicious sight) hang low on the high horizon, as in early Rajput paintings; and, as, in Sinhalese Buddhist art, the vacant space is occupied by a lotus rosette. This is an art of fine and nervous draughtsmanship, calligraphic, facile and restless, intellectual rather than emotional. The colouring is strong, but less essential than the drawing; the composition formal and traditionally fixed, with abundance of circumstantial detail, giving a valuable picture of mediaeval manners. The drawing of the figure is peculiar: angular forms are very characteristic, the nose is sharply pointed, the corners of the eyes extended, as in Indian poetry, to meet the ears, and the further eye in *profil perdu*, project beyond the facial outline.

These things, elsewhere, in the temple
 that (Fig. 20), near the entrance of the
 the ground colour is red; Mahavira is seated here
 his tree, in a rocky land, and
 WITH REFERENCE TO THE
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 The colouration is strong, but less essential than the
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 red, with abundance of ornamental detail, and
 a valuable feature of redness. The drawing
 of the figure is powerful; the form is very
 characteristic, the pose is somewhat
 eyes of the eyes extended, as in Indian art, to
 the end, and the further eye is, still in
 the facial outline.

JAIN PAINTING

Mediaeval Indian art has nothing finer to show than the Jain paintings: only the early Rajput pictures of ragas and raginis are of equal aesthetic rank.

SECTION

THE FOURTEENTH

RAJPUT PAINTING¹

RAJPUT PAINTING- THE PAINTING OF RAJASTAN AND THE Panjab Himalayas under Rajput patronage-constitutes the only considerable body of Hindu painting extant. Wall paintings of the seventeenth century are found at Bikanir, Palitana, Udaipur, paintings of almost life size at Jaipur, and probably wall paintings at other places in Rajputana: most of the work, however, is executed on paper, and is of comparatively small size. The known paintings cover a period extending roughly from the middle of the sixteenth century to the beginning of the nineteenth, about three hundred years.: the tradition is now almost extinct.

¹For literature relating to Section Fourteen see Appendix.

PAINTING

...and has nothing else to show the
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SECTION

PAINTING

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For literature relating to Section ...

see Appendix.

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The themes are mainly pauranic, epic, lyrical (Krsna legends and Nayakas), and musical: there is also some pertraiture. Illustrated books are almost unknown; but well-known stories (e.g., Nala and Damayanti, the Devi Mahatmaya of the Markandeya Purana, etc.) are illustrated by series of drawings, sometimes with inscribed texts. The paintings fall into two groups geographically, Rajasthani and Pahari : the Pahari paintings again into two groups, the earlier Jammu type and the later (eighteenth century) Kangara school, developed under the patronage of Raja Samsara Chand.

The greatest interest attaches to the sixteenth and early seventeenth century Rajasthani Painting, which are almost invariably sets of pictures illustrating Ragmalas, poems describing the thirth-six, or sometimes more, musical

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modes, the ragas and raginis,. The paintings, like the poems which they illustrate, represent situations of which the emotional colouring corresponds to the

feeling or burden of the musical mode. The time of day or night, time of year, and state of the weather appropriate to the mode are also indicated in the paintings. The compositions for particular modes are generally constant; thus, Bhairavi is always represented by a group of women worshiping at a Siva shrine, Asavari by a female snake-charmer, Todi by a woman with a vina, to the sound of which the wild deer are attracted, Desakhya by an acrobatic performance, and so forth. The poem for the Madha-Madhavi Ragini (Fig. 32) refers to the pleasant rumbling of the thunder in the monsoon clouds, presaging rain, exciting the peacocks, and, in like manner, the princess who longs to rest again in her absent husband's arms. Illustrations in the same style to Barama sa poems are much rarer. The constancy of the compositions, as well as the character of the art, make it evident that we are recovering here, just as in the case of the illustrations to the Jain manuscripts, the formulae of an old and well-established tradition. Amongst such formulæ may be cited as examples, the manner of

feeling or burden of the racial mode. The time of
or night, time of year, and state of the weather
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ally constant; thus, Bhairavi is always represented
by a group of women worshipping at a shrine.
Assayed by a female snake-charmer, looking a woman
with a vine, to the sound of which the wild deer are
attracted. Described by a superb performance, and
so forth. The poet for the Madhu-Bhadrav Bhairavi (11)
(32) refers to the pleasant rumbling of the thunder
in the monsoon clouds, the fragrance of the
peacocks, and, in like manner, the princest who join
to rest again in her breast amidst the stars. I find
tions in the same style to Bharata as poems are such
later. The consistency of the compositions, as well
as the character of the art, make it evident that we
are recovering here, just as in the case of the illu-
strations to the 11th manuscript, the formulae of
an old and well-established tradition. In most such
formulae may be cited as examples, the manner of

representing clouds, rain and lightning, the representation of hills as conical eminences usually built up of smaller elements, covered with flowers and grasses, and the manner of differentiating between day and night by a variation of the background, without change in the illumination. A first glance at these paintings will suffice to convince the observer that they belong, and ~~but~~ could only belong, to a pure Indian

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tradition : they are totally unlike Persian art of any period .

The most remarkable quality is one of glowing colour, only to be compared with enamel, though the painting has actually a dead matte surface : pure reds, yellow s, and also pinks, greens, and browns, are relieved by pure whites and velvet blacks. Gold, the use of which is probably foreign to indigenous tradition, does not occur until later in the history of Rajput painting. There are large masses of plain colour, against which the buildings, trees and figures stand out with great substantiality:

representing clouds, rain and lightning, the
 position of hills as certain eminences naturally
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 INSTRUCTIONS TO INDIA ART
 position : they are totally unlike Persian and
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 The most remarkable quality is one of
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 though the palette has actually a dozen water
 colours : pure red, yellow, and blue, and
 and brown, are played in some water and mixed
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 masses of plain colour, reddest white, the
 trees and figures stand out with stark

this colour by itself establishes the planes and forms. The composition is architectural, not as in Jain painting, calligraphic. The drawing has magnificent bravura, but is less essential than the colour: one cannot imagine these pictures without their colour. Just as in

RAJPUT PAINTING

the contemporary literary vernaculars, where words are reduced to bare roots, so in these tertiary prakrits of pictorial art, the drawing is not explicit, but entirely allusive; that is to say, it is made up of elements which have no unequivocal and unmistakable significance taken alone, but when associated in phrases lend themselves to a very vigorous expression. In later Rajput art, the importance and continuity of the outline are restored, with loss of force, but with greater sweetness and realism. What we may call the fragmentary style of the early Rajput drawing has survived however, on the circular playing cards of Bikanir, to the present day.

The paintings of the Jammu district, dating from

This colour in itself establishes the lines and forms. The composition is essentially, not in the line painting, calligraphic. The drawing is more drawn, but is less essential than the colour: colour cannot make these pictures without their colour. That is in

RAJPUT PAINTING

the contemporary Indian vernacular, where words are reduced to mere tools, so in Rajput painting the knife of pictorial art, the drama is not essential, but entirely decisive: that is to say, it is made up of elements which have no equivalent and no parallel in the Indian scene, but which are associated in the mind themselves to a very vigorous expression. In the Rajput art, the importance and continuity of the outlines are restored, with loss of force, but with greater sweetness and freedom. What we may call the transitional style of the early Rajput painting has survived, however, on the cinema or painting cards or slides, to the present day. The paintings of the late Rajput artists, I think, have

the seventeenth and eighteenth centuries, very often have their inscriptions in the Takri character peculiar to the Dogra hills. The

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best known examples are the large Ramayana pictures in the Boston and New York Museums, in size and composition very suggestive of wall paintings. The colouring is only less vivid than that of the early Rajasthani pictures: in the example illustrated (Fig. 33) the colour of the ground, extending almost to the top of the picture, is a strong red, the fortress of Lanka is golden. The other subjects met with are ragas and raginis (often different from those of Rajasthan), mythological and rhetorical subjects, and portraits. Chamba paintings must be grouped with those of Jammu, though many Kangra paintings are to be found in the Chamba collections. All the Pahari schools are closely interrelated.

The Kangra school is a term used with reference to the work done in the whole Kangra valley and adjacent Panjab plains, and

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includes also the branch represented by Mola Ram of Garhwal. It includes an early group of comparatively few examples (Figs. 34, 35) of very sensitive and highly emotional work, with soft powdery colour, and a later and larger group of brush drawings and pictures of the school of Raja Samsara Chand (late eighteenth and early nineteenth centuries). Kangra painting is widely different from that of Rajasthan and Jammu. Krishna subjects predominate (the whole of the Prem sagar may be said to be fully represented); the Eight Nayakas, usually after the text of the Rasika Priya of Kesava Das, are a favourite theme, and other rhetorical subjects illustrating the stages of Sringara may be found; romances such as Nala and Damayanti and the Hamir Hath are treated in detail; there are some naturalistic drawings of flowers and

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fruits, and some portraits, but no Ragnmalas. This is essentially an art of outline, and exceedingly exquisite as such. The colour, it is true, is tender and charming,

particularly in examples like the well-known 'Hour of Cowdust' (Boston), ~~but~~ the drawing alone gives everything essential. The physical type is long-eyed rather than large-eyed, and the forms are willowy and slender. The outline is continuous and made with long strokes of the brush, as at Ajanta : compared with the early Rajasthani paintings, the Kangra draughtsmanship, indeed, becomes increasingly realistic and explicit, and it is evident that the artists have to a considerable extent studied from nature, and if they ~~have~~ evolved a formula, it is rather their own than directly inherited. Mughal influences are occasionally

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to be recognized, particularly in the representation of night scenes, in which dramatic effects of fire-light or torchlight are sometimes presented a method quite foreign to the pure Indian tradition. One can hardly exaggerate the charm of the Kangra paintings, and this charm depends equally on the subjects, emotional and lyrical, and the dainty and accompli-

shed expression.

An artist of the name of Mola Ram, descended from Rajput painters originally working at the Mughal court in the time of Shah Jahan, produced many works in the Kangra qalm, at Garhwal, flourishing from about 1760 to 1833. He must have visited Kangra. Some of his works are signed.

The subject of mughal painting lies outside the scope of the present volume . It will be convenient, however, to mention its leading

INTRODUCTION TO INDIAN ART

characteristics. The princes of the Timuria house continued in India the practice of their ancestors in Turkestan, who had been enthusiastic patrons of poets, painters and calligraphers. These influences at first predominate in Mughal painting (the best part of which belongs to the reigns of Akabr, Jahangir, and Shah Jahan), but the school soon assumes a character of its own, more vigorous than that of Persian painting, which was already in decadence under Shah Abbas the Great. It should not be forgotten that two thirds of the Mughal painters, as we can see by th-

and expression.

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eir names, were Hindus. Mughal art, like the Mughal emperors, gradually became a definitely Indian thing; not, however, at all like the Rajput paintings, but realistic in method and personal and historical in interests. It excels in portraiture; and

RAJPUT PAINTING

authentic likenesses of all the great men of the time, including the Mughal emperors themselves, are still in existence. Later, and particularly in eighteenth century, there is a much closer assimilation to Hindu art, so far as subject matter is concerned; but the raginis and nayakas are treated by Mughal painters as material for art and not in the Hindu way, in all seriousness and for their own sake. The Delhi miniatures on ivory of the nineteenth century are a decadent offshoot of the Mughal school.

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RAJPUT PAINTING

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One book of the Museum Library entitled " Introduction to Indian Art" by A.K.Coomaraswamy was issued to me in the year 1953 on so. I remember to have it returned to Sri M.K. Nagar, the then Director, in 1959 while proceeding on transfer to Mathura Museum. But the book appears not to have been deposited into the Library and still it continues in my name. Since the book is not available in the market, I have procured a typed copy of the above book and request that, as a special case, it may kindly be entertained and deposited in the Library against the said entry of the book.

Submitted

Shanba Dhanika

19/4/1971

